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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At The Theatres.

"The play's the thing."—HAMLET.

The company supporting Mr. Stafford and Miss Anna Boyle at the Windsor is quite a creditable one, and is giving a fair representation of Hamlet, Mr. J. T. Ma'one deserving special mention for his artistic personation of Laertes. Mr. Stafford has undoubted dramatic talent, but he oversteps his capacity in assuming so exacting a character as Hamlet. Were this young gentleman to enter a good stock company for a few years, we might in due time have the pleasure of recording his success as a Shakespearean actor, but until he gains more experience it would be unfair to criticise him too severely. Miss Anna Boyle made a prepossessing Ophelia, acting the character with a simplicity and finish that would have been a credit to a more experienced actress. She is an earnest, hard worker, and the results of constant study are manifesting themselves constantly. The lady will some day make her mark. We do not believe, however, Shakespeare is her forte. In society and the ragged drama she is certainly superior. The stage settings were quite commendable.

* * *

Rial's Uncle Tom's Cabin is being played at Niblo's to an encouraging business. Although everybody has seen the piece, there is an attractiveness about it that is inexplicable. The present version is very different from the old play of years ago, but is less lugubrious and more entertaining. The performers are all good, and the singing of the colored gentlemen is quite plaintive and entertaining. They were repeatedly encored. Mr. Stockwell's Marks, Sid Hicks' Phineas Fletcher and Simon Legree (double), Arthur Gregory's Uncle Tom, Harry Duffield's George Harris, little Blanche Newcomb's Eva, and Jennie Fisher's Aunt Ophelia were the notable personations, while the Topsy of Sallie Partington was as clever a one as we desire to see. She is artistic and graceful (a little too much so at times for the harum-scarum wench), yet these are qualities to be admired anywhere, even if not in keeping with a character. The scenic effects were good, while the chase by the dogs was really sensational. Altogether the piece was well put upon the stage, and deserves success.

The Baker and Farron Muddle.

Frank L. Goodwin, Maguire's Eastern agent, gave THE MIRROR his version of the recent Baker and Farron muddle, which has occasioned no little remark among professionals, and placed Manager Maguire, of Baldwin's Theatre, San Francisco, in any thing but an enviable light. He has probably sustained more abuse than any other manager in America. It is not for us to say whether it has been deserved or not; yet doubtless many of his actions have been magnified into culpability, when he has in many instances been governed by circumstances, and compelled to assume positions antagonistic to his ideas of right, but which to those he has disappointed bore the semblance of dishonesty and unfair dealing. The latest questionable act of his was in connection with the recent engagement of Baker and Farron to appear at Baldwin's, and his customary failure to remit fares, which is clearly explained by Mr. Goodwin, who made the following statement:

"Brooks and Dickson, by contract made with Baker and Farron, were their managers. Mr. Maguire entered into a contract with Brooks and Dickson to play these gentlemen for a certain number of weeks on the Pacific Coast, giving the managerial firm one-third of the gross receipts, Maguire to furnish the printing and company, and Brooks and Dickson to pay the fares out and back. Shortly after this firm heard various rumors about Maguire and his position at Baldwin's, and refused to send Baker and Farron to San Francisco unless Maguire sent their fares, which he refused to do, telegraphing me to ask Brooks and Dickson what they meant by this strange change in the programme. They gave me no other satisfaction than to say that they did not know whether Maguire would have the theatre if they did send the comedians over and they didn't care to take the chances. The gentlemen then cancelled their contract with Baker and Farron, who came to me and offered to go on different terms. I wired Maguire, asking if he wanted them. Maguire answered, 'Yes.' Before this answer came, however, Baker and Farron had made dates for the country, and went on a two weeks' trip through Northern New York. While in the country, Charles L. Locke, of the Bush Street Theatre, commenced maneuvring for them, Baker and Farron ignoring me completely.

"On the return of the comedians to the city, tickets not being here according to the agreement of Locke, I again negotiated with them, and to my proposition they seemed agreeable. I sent a telegram to Maguire last Thursday, telling him to have the tickets here by Saturday, they agreeing to start upon receipt of same, if they came on that day. I received no answer from Maguire on Saturday. In the meantime Locke having sent their fares, Baker and Farron immediately packed up and left. On the Monday morning following Frank Gardner handed me a telegram, the superscription on the envelope of which was in that gentleman's name, but should have read 'Frank Goodwin.' The dispatch was a satisfactory one, and had made all arrangements for the comedians' immediate departure for 'Frisco, but through the error of the telegraph office in misdirecting the envelope, I of course did not get it until after Baker and Farron had gone to Locke. This is the only reason the opposition house got the best of me. And you will observe that, although Maguire has to shoulder many unsavory things, in the present instance the fault is not with him. Through the error of the telegraph company Baldwin's Theatre will have to remain closed two weeks longer than was expected, unless Maguire can secure some attraction on the coast. He wires me to ascertain if the error occurred on this side, and he intends to bring suit against the company for damages."

Old Shipmates.

Old Shipmates is the title of a new play which will be produced during the coming season by Mr. Frank Mordaunt in the principal theatres throughout the country. It was read last Sunday before a careful audience composed of critical managers and able actors, among whom were Messrs. J. M. Hill and Mr. Frank Mayo. We do not hesitate to pronounce this comedy-drama one of the prettiest and most original in sentiment, tone and character that we have heard read. It has the great merit of being essentially new, and it introduces to the American stage a number of personages who, though distinctive and numerous in the United States, have never been imported into the drama by any play-writer, simply because none had the familiarity with and knowledge of the mental, physical and natural idiosyncracies of the people. Old Shipmates is *facile princeps* an American drama of strong purpose, purity of motive and treatment, and eloquently constructed. Its dialogue is somewhat singular, quaint and humorous. Its situations are telling, but not of the sensational order. The narrative is graceful, the action rapid, and the characters are boldly drawn and clearly contrasted one with the other. The central figure, Captain Marline Weathergage, is a whaling captain, whose good nature, genuineness and truth are allied to an unctuousness of manner and light-heartedness that are calculated to make him seem like an old acquaintance at the start. Commodore Abigail Coffin, the relict of his old shipmate, Captain Coffin, is a woman, whose counterpart can be found in any New England seaport town from Patchogue to Marble Head. She plays no insignificant part in the development of the plot, and there are qualities in her which should endear her to any who may see her. Without going into any elaborate sketch of the Old Shipmates, we desire to say that it is divided into four acts, one exterior and two interiors, and that the incidents follow each other rapidly and forcibly. The interest of the story is sustained throughout, and the piece cannot fail to be a good success. Indeed, this, which is our view, was concurred in most heartily by the gentlemen who heard it read last Sunday, and they did not hesitate to express themselves very emphatically in this way. Above all it must not be forgotten that the new play, which, by the way, was written by Mr. Robert Griffin Morris, a journalist of this city, is what may be termed an American drama, pure and unadulterated, and it is also destined, we believe, to be a great artistic and financial success. In construction and powerful interest it is as faultless as a play can be that has not been rehearsed. Some slight alterations may then be found necessary. Until then it should not be tampered with. One word more: Frank Mordaunt, in his own and other competent judges' opinions, was never better fitted with a part. He is enthusiastic about the matter, and that is half the battle. Old Shipmates ought to have a prosperous voyage. We sincerely hope so at any rate.

Death of Mrs. Chas. R. Thorne.

It becomes our painful duty to record the demise on Monday last of Mrs. Charles R. Thorne, wife of the veteran actor and manager, and mother of Charles, Neil and Edwin F. Thorne. Mrs. Thorne has been suffering with an asthmatic affection some four or five years, which, in spite of the best medical treatment and most careful nursing, assumed a fatal form. Mrs. Thorne was born in Philadelphia, and at the time of her death was sixty eight years of age. Her first appearance on the stage was as a child in Pizarro, at the Chestnut Street Theatre, Philadelphia, and since then she has appeared before almost every English-speaking audience. For a long time, in early days, with her husband, Mrs. Thorne located in San Francisco, where she was a great favorite, and afterward visited the Sandwich Islands, Hong Kong, Shanghai, Yokohama, Calcutta, Ceylon, Aden, Cairo, Alexandria, Marseilles, and other places. Mrs. Thorne was a favorite, not only with the public, but with her brother and sister professionals, and her life was an exemplary one in all respects. The *Herald* of yesterday, in speaking of her professional career, among other mistakes, stated that in 1847 Mr. and Mrs. Thorne "opened the Federal Theatre, Boston, with James Wallack, the father of Lester Wallack, as star." From a play-bill of that theatre, dated Monday evening, August 16, 1847, furnished us by Mr. Harry Watkins, we find "The company will consist of the following ladies and gentlemen of talent and reputation: J. B. Booth, Jr., Mr. Sullivan, W. F. Johnson, Mr. Stafford, Charles T. Smith, H. Watkins, Charles Webb, Mr. Spear, W. McFarland, J. A. J. Neafie, Charles Mestayer, Mr. Leonard, Mr. Allen, J. Neagle, Mr. Phillips, J. Munroe, Mr. Guest, Mr. Davis, Mr. Williams, Mr. Burns, C. R. Thorne, Mrs. C. R. Thorne, Mrs. H. Cramer, Mrs. Charles Mestayer, Mrs. H. Lovell, Mrs. J. Reid, Mrs. Davis, Mrs. C. Mueller, Miss E. Mestayer, Miss Carline." The opening piece was The Honeymoon, and the afterpiece Simpson & Co. Other blunders were noticed in the *Herald's* obituary.

The Union Square Alterations.

More alterations are going on at the Union Square Theatre than the outsider dreams of. They are being made with a view to safety, comfort and practical advantages. The livery-stable, which has been a source of annoyance next door, will be devoted to a commodious scene room and new dressing rooms. By this arrangement no scenery but that in actual use will be kept in the theatre proper. The proscenium arch will be altered, and the position of the flies changed, which will increase the width of the stage twelve feet. The old dressing rooms beneath the stage are to be dispensed with, and replaced by solid brick work, effectually preventing all chance of fire in this direction. The kitchen, which has emitted such unsavory odors heretofore, has been removed to the Broadway corner, and is replaced by a store-room. The orchestra floor will be relaid and provided with new seats, most of the present chairs being sent to the gallery. The private offices will be removed from the vestibule, which is to be converted into a hall, extending the whole width of the theatre building, and will be bare of all obstruction. On the premises adjoining the theatre on the east side the new box-offices will be built, the change in which will afford an admirable means of exit. A new passageway will lead directly from the stage to Broadway. There will be a general renewal of interior decorations, new carpets laid, and the theatre newly upholstered throughout. When these alterations are complete, the Union Square will be one of the most inviting theatres in the city.

Simmonds and Brown's Queer Routeing.

William Horace Lingard has been out of the country for a long time, yet not too long to be up in all the mysteries of queer routing. Yesterday it was said that he had taken his business from the hands of the dramatic agents, Simmonds and Brown, and a reporter was dispatched to investigate the matter. It was ascertained from a member of the company that Mr. Lingard and Simmonds and Brown have had a row, which ended in the actor withdrawing his business from the firm. The cause of grievance, it is stated, was that Simmonds and Brown had arranged to send him helter-skelter around the country, making long jumps on short notice, and then bringing him back over the same route to play intermediate points, which would, of course, involve double transportation and vexatious journeys. The result is the dissolution of business relations between the agents and the star. Mr. Lingard will make his own route.

Strakosch's Artiste.

Max Strakosh, the impressario, was ambushed yesterday by a MIRROR man, who demanded to know the truth of the rumored engagement of Mme. Gerster for the coming season:

"Well, my boy," said Max; "it is a fact I've engaged Mme. Gerster for next season."

"It is remarked that you pay her a large salary?" inquired our emissary.

"Yes, my boy; I pay her a big salary. I give her $1000 a night. But she's an *artiste*, my boy; she's an *artiste*!"

"What kind of a company will you gather around her?"

"A great one, my boy; the best I can get. I am in negotiation with Pantenolli and Frapoli, and artists of great ability. Madame Gerster is an *artiste*, my boy, and must be well supported."

"How about your prospective New Orleans season?"

"I am not decided yet, my boy. They want me to give four months of opera there, but you know, my boy, that's too much. I think three months is long enough. With such an artiste as Gerster, my boy, it would be foolishness to stay four months in New Orleans. However, we shall see what will be done. If I don't play the French Opera House, I shall put Gerster somewhere else in New Orleans. She's an *artiste*, my boy, she's an *artiste*!"

No Compromise Yet.

The popular burlesque actor, Topsy Venn, who was so badly injured in the Bear Swamp accident, is convalescing at her home in Seventh avenue, in this city, having been removed from Philadelphia one day last week. The report that Miss Venn has compromised with the Pennsylvania Railroad for $5000 is without foundation. As soon as the lady was able to consult with counsel after the accident, she did so, and acting under the advice given to her, declined all offers of a compromise tendered by the railroad company. Had Miss Chapman had the benefit of legal advice, she would never have accepted the trifling sum of $1000 for the injuries she sustained. We are informed that Miss Chapman was guided in this compromise by Ed E. Rice.

Miss Venn will sue the railroad company for damages.

Ascension-Day.

HOW THE PROFESSION CELEBRATED IT.

In spite of the predictions of that antique spinster, Mother Shipton, and the ecumenical teachings of the Seventh Day Adventists, that this terraqueous sphere would become one vast ball of consuming caloric on Saturday last, and that every living thing would be incontinently and diabolically cremated in the twinkling of a fox's optic, the present appearance of things reveals the fact that Mother Shipton was either a practical joker or an incorrigible liar, with the emphasis probably on the last word, and the Adventists but a few removes from absolute idiocy. Be this as it may, the promulgation of their bull had its effect upon thousands of conscienceless minds, and many sought their closets arrayed in ascension robes, devoutly soliciting absolution from their sins, and waiting in breathless suspense the knell from Gabriel's cornet that was to consign them "to heaven or to hell." The contagion of fear permeated all atmospheres, and in our profession hundreds of good, bad and indifferent actors—to some of whom it might have been a mercy had the grand smash-up come as per programme—were conspicuously absent from the streets, and investigation found them in genuflecting attitudes before little crucifixes, or on house tops and in eight-story windows, intently watching the first indication of scarlet steam above the horizon.

HARRY EDWARDS

was clothed in a cloak of white Bowery muslin, and was perched on the summit of Brooklyn Bridge, with a box of bugs in one hand and a Revised Testament in the other. A copy of The School for Scandal was stuffed down the back of his neck. He evidently intended to strike up a relationship between St. Peter and Sir Peter, and by this clever dodge gain admission to the heavenly portals.

OSMOND TEARLE

was detected by the hardened MIRROR representative in the tower of the Domestic Building, at the corner of Fourteenth street and Broadway. He preferred to ascend in a new and fashionable suit. He had the Raft Scene expression on his countenance, and a solitaire on his little finger. He was evidently anxious to get out of The World.

FRANK MAYO

was seen on the roof the Union Square Hotel, "in the dead waste and middle of the night," with the usual Crockett fire in his eye and a Bleeker street edition of Shakespeare under his arm. Niobean tears trickled down his scarlet cheeks, and under his sable surplice he carried a cold ham sandwich and a red banana. On his knees, with arms crossed and head bowed, he awaited the rubescent reflection on the tin roof, which not coming, about 4 A. M. he slid down the bannisters, and dodged up the alley-ways to his boarding-house.

LESTER WALLACK,

accoutred as Elliott Grey, with a small Bible sticking out of his back pocket, a ruffled shirt front, and a box of hair-dye in one hand and a brick from his new theatre in the other, mounted a property ladder leaning against the statue of Washington, and sat behind George for six hours. The morning and Lester's back commenced breaking about the same time, and after a few imprecations upon the head of Mother Shipton, he descended, and making his way to the theatre, pushed a gimlet into the eye of the sleeping watchman out of pure revenge.

C. L. DAVIS

was about the worst scared man in New York. He ran all over the city the day before to dispose of his diamonds, being uncertain as to their heavenly value. He was scarcely prepared to encounter the celestial throng, and taking a trunk of lithographs and a copy of last week's MIRROR he got into the darkest corner of the Morton House cellar, where in his solitude he conceived some cunning measures for advertising Alvin Joslin in the other world. His winks grew louder and stronger with every new idea. He afterwards informed us he was sorry the thing didn't occur, for he was certain he would have cleared $100,000 on the other shore next season.

BILLY ELTON

took his three cherubs, went up into the Adirondacks, got behind a tree, and tried to get struck by lightning, so as to be out of the way when the roasting process began. What grieves him most now is that he is out of pocket by the trip.

CAZAURAN,

he of the wicked eye and sawdust conscience, was observed in the fork of a tree in Union Square awaiting his doom. He whiled away the time reading a French play to the squirrels. He did not seem impressed with the awfulness of the moment, and felt mortified when he found the thing a sham. Cazauran is generally prepared for anything, and if he had been summoned into St. Peter's presence he would have talked the old patriarch blind in two minutes, and then slid in. Once inside the celestial portals, he had made up his mind to put Felicia on the road the first thing. He believed there was money in it there. But he felt awful cheap when Charley Collins grabbed him by the leg and yanked him over into the Criterion and showed him the debit side of the slate, with fifty-four treats against him. In his *robe de nuit* he looked the picture of resignation and heavenly purity.

FRANK GARDNER

was inside of a long cream-colored robe, underneath which was a new suit, of modern cut, from Nichol, the tailor. He was perched upon the Brooklyn bridge, and wore upon his breast a cross of the Legion of Honor, presented to him by a newsboy of Kalamazoo. He held a bottle of incense in one hand and the rope of the bridge in the other. His face wore an angelic expression, and he was apparently resigned. He had no particular ideas of hereafter, and had made up his mind to follow the crowd. He frequently passed the incense to Harry Edwards, and gloried in the act. He is uncommonly cheap at the present time.

J. H. HAVERLY.

By a dispatch we learn that Col. Haverly sought the croppings above his Colorado mines, and in a purple ascension robe awaited the crack of doom. He had had wires connected with the summit and his different combinations, and on the first opening in the empyrean he proposed to dodge in, explore the field, return before the earth began baking, and telegraph the result. If favorable, he was going to send for his Mastodons by special train, and be the first to give a celestial performance. He thought he would "paralyze 'em up there if he ever got a foothold!" He had never committed a sin nor told a lie in his life, so his future didn't worry him. What bothered him most was where to find an eligible site for a theatre after he got there, and whether railroad fares and licenses were any ways moderate. When he found it all a sham, he slid down the mountain into one of his shafts, and discharged a low-priced miner because he didn't know the difference between iron pyrites and common quartz.

TOWNSEND PERCY

had a magnificently ornamented robe made for the occasion by Bloom, and awaited his cremation in the cupola of the *Star* building. He read his bible incessantly, and caressed his carnation beard tenderly. By his side were 34 original plays and 243 pages of his "Biography of American Actors," with a blue pencil mark across the face of each, evidently intended to convince St. Peter that he had abandoned the iniquitous worldly task and had consigned his soul to glory.

"Uncle Tom."

"Hello, Rial, you look Jay!" said our punning reporter, as he shook hands with the irrepressible Uncle Tom manager on the Square. "How was business in your recent trip?"

"Big—very big. Played at Hamlin's Opera House the whole of last week, and the house was packed every night. Couldn't get a seat after half-past seven."

"Uncle Tom holds out well, don't he! Going out again with him next season?"

"Guess so. Will reorganize shortly."

"Season altogether been prosperous?"

"All I could wish. Believe I've made more than all the other Uncle Tom companies put together."

"Indeed? How many companies of the kind were there on the road?"

"About twelve; although two or three were organized very late in the season."

"You were the originator of the bloodhound business, were you not?"

"Yes; I first tried it at Delaware, Ohio. I bought a young one, and started in to teach him. In the ice scene I held him till his cue, when I let him loose. He was too much in earnest, and played his part so realistically that we had to take him off. I was a little discouraged, but I got a mate for him, and in about five weeks I had them so well trained that they understood their cues perfectly, and went on and did their parts very satisfactorily. It was a great feature, and so I have kept it up ever since."

"How was your season at the Academy last Winter?"

"Well we drew a great many people, but made little money. When you consider that I had to pay $1650 for the four bare walls for one week, that there was an opposition Uncle Tom at Niblo's, and that the weather was fearfully cold, and the streets sloshy and almost impassable, I think I had reason to congratulate myself."

"Do you find rents pretty high over the country?"

"Well, they vary. In large cities, of course, they are high. In Brooklyn, for instance, it cost me $1000 per week; other large cities about in this proportion. I think many managers charge unreasonably high rents."

"Did you have more than one company out last season?"

"Yes, I had three—or, rather, two of my own, and one I started for another party."

"How are you doing at Niblo's!"

"Good, considering the season." At this ment some old friend slapped Rial on the back, and the two mysteriously disappeared behind a clump of cedar trees where little round tables and chairs and mugs are kept for sale.

Col. Mapleson proposes to inaugurate a brief provincial season of Italian Opera in England the current autumn. He will commence in Manchester, and afterwards play in Liverpool, Dublin and Cork, embarking in the City of Berlin from Queenstown for New York on the 27th of September.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OLIVETTE CO.: Boston, Mass., July 4, week.

ANNA BOYLE AND WILLIAM STAFFORD: Now playing at Windsor Theatre, New York city.

BIG FOUR MINSTELS: Leadville, Col., 20, week; Silver Cliff, 27, 28; Colorado Springs, July 1, 2; Denver, 4, week.

BARTHOLOMEW'S EQUINOX SHOW: Elmira, N. Y., one week; Syracuse, 27, one week; Troy, July 4, one week.

CANFIELD AND LAMONT'S EUROPEAN NOVELTY CO.: Canton, Ill., 23; Elmwood, 24; Washington, 25; Havana, 27; Mason City, 28; Clinton 29; Bloomington, 30, July 1, 2, 3, and close season.

DORA GORDON STEELE CO.: Springfield, Ill., 24; Lincoln, 27; St. Louis, Mo., one week.

DENMAN THOMPSON: Rochester, N. H., 23; Great Falls, 24.

DONNAVIN'S TENNESSEEANS: Kentland, Ind., 23; Goodland, 24; Monticello, 25; North Manchester, 27; Columbia City, 28, and then for ten days at Sylvan Lake, Ind.

FISK JUBILEE SINGERS: Madison, Ill., 24; Oconomowok, 27, 28; Milwaukee, 29, 30, and close season.

FORD'S COMIC OPERA CO.: St. Louis at Uhrig's Cave 13 for one month.

HARRIGAN & HART'S THEATRE COMIQUE CO.: St. Louis, 20, week.

HAVERLY'S COMEDY CO. (Strategists): Atchison, Kan., 23; St. Joseph, Mo., 24; Lincoln, Neb., 25; Dubuque, Ia., 28.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): San Francisco, 20, two weeks.

HAVERLY'S NEW MASTODON MINSTRELS: Decatur, Ill., 23; Bloomington, 24; Peoria, 25; Galesburg, 27; Burlington, 28.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: mento, Cal., 23, 24, 25; San Francisco, 27, two weeks.

JOHN T. RAYMOND: Salt Lake City, Utah, 24, 25; Ogden, 27; Laramie, 29; Cheyenne, 30; Fort Collins, July 1; Golden, Col., 2; Leadville, 4, week.

JAY RIAL'S UNCLE TOM: New York city, 20, four weeks.

KATE CLAXTON: Denver, Col., 23, 24 and 25: Tremont, Neb., 27; Omaha, 28; Lincoln, 29; Council Bluffs, Ia., 30; Des Moines, July 1 and 2.

LITTA CONCERT CO.: St. Paul, Minn., 23; Eau Claire, Wis., 25; Ripon, 27; Madison, 28; Beloit, 29; Waukegan, Ill., July 2.

M. B. CURTIS' SAM'L OF POSEN: New York, till further notice.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Salt Lake, Utah, 24, 25; Ogden, 17. Laramie, 29; Cheyenne, 30; Fort Collins, July 1; Leadville and Denver to follow.

RENNIE'S BILLEE TAYLOR CO: Southbridge, Mass., 24; Lincoln Garden Theatre, Worcester, 25, two weeks.

RICE-GOODWIN COMIC OPERA CO.: Boston, Mass., July 4, eight weeks.

ROSE WOOD COMB. (Hamlin and Davis): Chicago, 20, two weeks.

SEEMAN, MAGICIAN: Chicago, 20, week.

TONY PASTOR'S TRAVELING CO.: Vincennes, Ind., 23; Evansville, 24; Terre Haute, 25; Muskegon, Mich., 27; Grand Rapids, 28; Bay City, 29; East Saginaw, 30; Jackson, July 1; South Bend, Ind., 2.

THOMAS W. KEENE: Denver, Col., 20, week; Leadville, 26, week.

TONY DENIER'S HUMPTY DUMPTY: Minneapolis, Minn., 24, 25; St. Paul, 27, 28; Eau Claire, 29; Milwaukee, July 4, and close season.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

WESTENDORF'S GHOST MYSTERY: Norwich, Conn., 23, 24, 25; Willimantic, 27, 29; Hartford, 30, July 1, 2; Holyoke, 4, 6; Worcester, Mass., 7, 8; Woonsocket, R.I., 11, 13; Pawtucket, 14, 15; Providence, 18.

WM. E. SHERIDAN COMB.: Leadville, Col., 20, week; Denver, 27, week.

BOSTON.

Benefits are the order of the day, and at the majority of the theatres complimentary testimonials have been tendered to prominent officials. Mistakes are often made by beneficiaries in depending to a great extent upon their friends, and in not catering to the public at large. A person receiving a benefit is always sure of a certain number of friends who will buy tickets, no matter what programme is offered, but the theatre-going public care little whether it is Mr. A or Mr. B who receives the benefit, but go to the theatre only when the entertainment is sufficiently good to warrant their attendance. For instance, George H. Tyler, of the Park Theatre, received a benefit Wednesday evening, June 15; no doubt a large number of friends would have been present under most any circumstances, but I am sure that a large number attended the theatre that evening who know nothing of Mr. Tyler, but were attracted by the splendid programme offered. The programme included Agnes Booth and J. E. Whiting, in Old Love Letters; song, "Pretty as a Picture," Sadie Martinot; Maud Harrison and Owen Fawcett, in scenes from the Hunchback; recitation, "Sheridan's Ride," Charles R. Thorne, Jr.; song by Joseph White, who appeared at short notice in place of Mr. Fessenden, who was ill; recitation by Nellie F. Brown; scene from Macbeth by Madame Janauschek, supported by members of her company; address by "The Page on the Curtain," spoken by Little Florence Bryant; song and specialties by William Carroll, and the farce, Ici on Parle Francaise, by Mrs. W. Ayling, Mary Shaw, Alice Siedler, Lillie Munroe and Messrs. Fred De Belleville, D. J. Maguiness and C. M. Collins. The audience was one of the largest ever inside of the Park Theatre, and were amply repaid for their attendance. The theatre will be closed during the Summer months, and will reopen August 22 with A. C. Gunther's comedy, After the Opera.

Boston Theatre: The splendid programme offered by H. A. McGlenen at his annual benefit Monday night was instrumental, in connection with his hosts of friends, in filling this spacious theatre to its utmost capacity. The entertainment consisted of Don Cæsar de Bazan, with Barton Hill in the title role, supported by Mrs. Thomas Barry and others; a scene from the Tempest, in which George Riddle, D. J. Maguinnis, and S. E. Springer appeared, all of whom deserve praise for their acting; and a portion of the operetta Betsy Baker, introducing Geraldine Ulmar, Alta Pease, Julia May, Harry G. Snow, and T. E. Morse. The musical number, which included songs from Olivette, Boccaccio, Fatinitza, etc., gave great satisfaction, most of the numbers being repeated. During the evening Mr. McGlenen was summoned to the footlights, and made a neat speech, returning thanks to his friends. The doors of this theatre were also opened Friday evening, the occasion being the joint benefit of Rachel Noah and Henry Morrison. The Marble Heart, My Uncle's Will, Recitations, and Jack Sheppard were presented. In the melodrama of Jack Sheppard Miss Noah appeared in the title role, and Geraldine Ulmar as Winnifred Wood, her first appearance on the stage. It is reported that William Redmond, an English actor, has been engaged as leading man for next season.

The Gaiety: The Mascotte, produced by the Grayson Comic Opera co., was witnessed by large and delighted audiences during the past week. There have been a number of changes in the cast since this opera was first produced at this theatre, and the dialogue and stage business have been somewhat altered and improved. The Mascotte was placed upon the stage in a manner which reflected great credit upon the management, and could undoubtedly have held the boards for weeks longer had not previous engagements prevented.

Boston Museum: The entertainment offered the second week of Mortimer's Mysteries was an improvement upon that presented the first week, and gave general satisfaction. This week The Mascotte will be produced by the Grayson Opera co., Geraldine Ulmar appearing as Bettina, Sadie Martinot as Fiametta, and George Frothingham as Lorenzo, the remainder of the cast being unchanged. The co. remains two weeks, after which the Rice-Goodwin co. appear in Cinderella at School. The following ladies and gentlemen have been engaged for the production: N. C. Goodwin, Jr., W. J. Lemoyne, Sig. Brocolini, Herbert Archer, James Nolan, Catherine Lewis, Belle Mackenzie, Jennie Reiffarth, Rose Temple, Emma Burgess, and others.

Howard Athenæum: At the benefit of the attachees a variety bill of great length was presented. The theatre was open 17th and 18th, the Victoria Loftus Troupe appearing in a well-selected programme.

Globe Theatre: Many alterations and improvements will be made during the Summer months, it being Manager Stetson's intention to make this handsome theatre appear more beautiful than last season, if possible.

Halleck's Alhambra: This popular Summer theatre was filled by enthusiastic audiences during the week, to witness the entertainment offered by Haverly's Colored combination. This week the Comedy and American Tour Consolidated Shows appear in a well selected programme. Next week Mahu's Opera company in Donna Juanita. Some of the best organizations in the country have been engaged, and will appear in rapid succession.

Forest Garden: A drama of the old school held the boards during the past week, and gives place to burlesque, Selim, or the Pretty Pirate, being the attraction, Pauline Markham appearing as Selim.

Oakland Garden: Boccaccio was produced by the Mahu English Opera Comedy in the same fine manner which characterized their performance at the Boston Theatre lately. The company remains one week longer, appearing in Fatinitza. June 27, Rice's company in Billee Taylor.

Boylston Museum: Though there are few attractions to contend against in the city at present, Manager Lathrop presents a bill which is sure to be appreciated by the patrons. This week Ricketts Bros., Nellie Collins, Leslie and Gardiner, and others will appear.

Items: The Grayson Opera company will appear at the Gaiety Theatre next season for three months. They will produce, among other novelties, a new opera entitled Madame La Font; libretto by Mr. Vickers of Philadelphia, music by Charles A. White and C. D. Blake. George H. Tyler, manager; E. R. Byram, business agent; and E. N. Catlin, musical director of the Park Theatre, has been re-engaged for next season; and P. M. Kenney, formerly of Booth's and the Park, New York, has been secured as advertising agent.—The Boston English Opera company has returned to the city. James A. Gilbert, the stage manager, has had many advantageous offers for next season, but has as yet accepted no engagement; the manager who secures Mr. Gilbert will have a thorough artist and an efficient stage manager.—Marie Wainright will pass the Summer at Nahant.—T. H. Burns is at present in the city, and goes next season with the Galley Slave company.—Harry Little and wife, Ellen Hunt, J. A. Smith, formerly of the Museum, and Charles Stedman are in the city.—Belle Bailey, formerly of the Boston Museum company, was married to Charles Sulton, of Providence.—Sig. Brocolini will pass the Summer at City Point.—Louis James will be at Nahant during the heated term.—R. F. McClannin goes with Janauschek next season.—Rufus Scott, of the Maggie Mitchell combination, is at his residence in Brookline.—Jennie Reiffarth will appear as the Fairy next season in Hobbies.—Blanche Corelli and Henri Laurent were married in this city last week.

CHICAGO.

McVicker's (J. H. McVicker, manager): The Vokes Family continued the same bill of last week with a good profit, although some of the nights have been so excessively warm that many would not subject themselves to the hot air bath of a theatre for the best entertainment in the land. There seems to be a sort of anti celibacy influence about the walls of this place. E. H. Warren Wright, private secretary for the Vokes Family, and Miss Jessie Vokes are betrothed. The nuptials will be celebrated in Autumn. The withdrawal of Jessie from the troupe may result in a disorganization of the Vokes Family. Baron Hartwig Seeman, who will appear the 20th, will remain three weeks, after which The World, and then John Raymond.

Grand Opera House (J. A. Hamlin, manager): The Acme Olivette company have presented Olivette in a praiseworthy manner to good attendance. Emma Ellsner gives a charming rendition of Olivette, with excellent vocalization. Capt. De Merrimac is finely personated by Henry C. Peakes. The cast is well filled, but the singing is superior to the acting. The new drop curtain is an agreeable addition to the auditorium. It represents a full open view of an Italian bay, with palace and esplanade in the foreground, hills to the left, and the bay animated by numerous small sailing craft. The prospective is good, while the coloring might be improved in some parts, and the curtain torn to tatters with criticism; it is a most acceptable improvement upon the old one. Great preparations have been made for the presentation of A Celebrated Case the coming week. James O'Neil will be supported by Miss Rose Wood, Lewis Morrison, Lewis Barrett, H. A. Langdon, John Lane, Forest Robinson, Emily Gavin, Ella Wren, and Eugenia Blair. Electric lights have been placed in front of the theatre and in the vestibule, which add materially to the external appearance.

Hooley's Theatre (R. M. Hooley, manager): Mulligan's Silver Wedding by Harrigan and Hart's company has done very well. The Irish delineations and songs have been well given. Next week Augustin Daly's Comedy company will produce Needles and Pins, which is to be continued two weeks, when the same company will give Cinderella at School. Mr. Hooley informed me that there was no definite time set for the engagement, and it may continue five or six weeks.

Olympic Theatre (Z. W. Sprague, manager): Either merit or the cooling suggestiveness of the title of the play caused the Sea of Ice to attract a good-sized audience. Ethel Lucker, almost unknown as a professional, assumed the role of Louise De Lascours and Ogerita in an unexpectedly pleasant manner. While faults were easily discernible, there are evidences of ability that promises much in the future. Frank A. Tannehill as Del Monte and D. H. Fitzpatrick as George De Lavel play satisfactorily. The whole cast is fair, and the setting and scene effects good. Griscom, the plucky faster, who has rooms above, occasionally occupies a box, and it is noticable that he never follows the crowd who go out between acts for refreshments. He can endure for days and weeks, while the usual theatre-goers cannot hold out for one evening. The future attractions will be the Ideal Variety combination week of 20th, Humpty Dumpty 27th and probably George Charles in The Skeleton Hand week of July 4, followed by Dan Fitzpatrick in Colleen Bawn. A host of excellent talent has volunteered for the benefit of the treasurer, J. B. Corey, which occurs evening of 24th.

Academy of Music (William Emmett, proprietor): The house will be open for the benefit of the Treasurer, John Muir, afternoon and evening of the 19th. The drama of the Factory Girl will be presented, John W. Blaisdell, John Murray, Grace Gartland, Jennie Gilbert, Ilie Moses and many others appearing in the cast. Specialties will be given by the Louisiana Serenaders, of Harrigan and Hart's company, Charles A. Gardner, Little Gay Fenton, John Gilbert, John C. Leach and others.

Lyceum (Alf. Johnson, manager): Sprague's Minstrels have struggled manfully to entertain fair sized audiences. Their faces have fairly glistened with perspiration, and one or two, whose color had been artificially intensified, faded considerably before the performance was over. They gave some clever acts, and their efforts received favor at the hands of the listeners. Sam Bolter will appear this week in The Orange Girl, or the Dead Alive, supported by the usual stock company. The play is probably Phœnix with a new name.

Central Music Hall (C. Milward Adams, manager): The Chicago Quartette, assisted by A. P. Burbank, the reader, and other able talent, will give an entertainment the evening of the 21st.

Items: Mr. Charles, the comedian, and John Drew and wife arrived 14th.—Fred Englehardt, of whale notoriety, has been here. The defunct spouter that he has managed is away up in the pineries of Michigan, where they are trying to embalm it. If the monster can be made presentable without being offensive, it will be put on exhibition.—J. H. Haverly arrived the 15th. He will probably visit Colorado next week to look after his mines. The double stage business at his new theatre has been abandoned.—Roland Reed arrived the 15th. He has no definite arrangements for next season. He and Miss Hastings will soon go to New York.—I. N. Beers reports good business at Deadwood.—Gus Williams came the 14th, and has gone to Mt. Clemens. 'Frisco did not please him as a show town. He thinks it fair for a one-night stand. If Gus had taken a decent play with him he would not probably be so sour on 'Frisco. John Rickaby, his manager, will go with the company, on their way to New York, as far as Detroit, and then join Mr. Williams.—Nick Roberts left for New York 15th where he will organize a company.—Charles Forbes contemplates a three year's tour with a company going to California and thence to Australia. He has engaged Yankee Robinson to play his character of Asa Dennison.—Howard E. Laing, city passenger agent of the Wabash, St. Louis and Pacific R. R., has gone to New York to make arrangements for theatrical travel and business upon that line.—The Berger Comedy company are reported as doing good business in Michigan.—Josie Sutherland joined the Beedle and Prindle Pleasure Party at Mazomanie, Wis.—Charles Moseley, manager of the Opera House at Janesville, Wis., and Charles Riggs, of Opera House at Watseka, Ill., are here seeking attractions for July 4.—L. M. Crawford, of Crawford's Opera House, Topeka, Kansas, is in the city.—Wash. Blodgett and Charles Kurtz have returned.—Ed. Langley left to join Maitland combination 17th.—Scott Marble is in the city.—C. R. Thorpe has gone to join the Waldron and Chapelle Dantes combination now playing in Michigan.—Henry E. Ballard, Superintendent of Ushers at McVicker's, was married to Ida E. Stevenson, Thursday evening last.—George Fair expects to manage Harry Webber and Nip and Tuck next season.—Nellie Johnson (Mrs. G. C. Pike), died Wednesday evening and was buried at Rose Hill on Friday. She has for a long time been the stock star at the National Theatre. She appeared there last in the Sea of Ice. This lady held many good positions during her professional life and was at one time leading lady at the Walnut, in Philadelphia.—The advance sale of season and family tickets to the Saengerfest began Thursday. Although sales are brisk, it requires some time to sell 9,000. The committee are publishing the programme in book form of 144 pages, which will contain a full list of librettos, biographical sketches of conductor and soloists, and a history of the North American Saengerfest. The chorus rehearsals are beginning favorably; all the work is being rapidly pushed to completion, and everything bids fair for a grand success.—Jean Wallace, the Pittsburg soprano, returned home the 14th.—John E. McWade sung at Milwaukee Thursday evening, at a concert given by the Arion Society.—Emma Baker made a good impression at Omaha, where she sang at the recent festival.—William Lewis, the violinist; Miss Lewis, Agnes Ingersoll, the pianiste, and Maud Rowell, will leave this city on the 19th, and sail for Europe on the Scythia, the 22d. They will be absent about two months. Miss Rowell will remain in Leipzig to continue her violin studies. Although quite young, she evinces remarkable ability, and will likely draw the bow with a master hand before many years.—Scenic artists and orchestral leaders must be abundant beyond profitable demand, as one of the former, evidently out of employment, was recently seen sitting, "like Patience on a monument," upon a beer keg at a prominent corner, waiting for somebody or something to turn up, while one of the latter was leading a "little German band" who were doing an advertising act in and for an extensive Cheap John establishment.—Arthur Cambridge has finally withdrawn from all theatrical business, and is night clerk at a small hotel.

PHILADELPHIA.

All the theatres are making preparations for a goodly list of attractions for next season. The main card at the Arch will be the Hanlon Lees. Manager Mendum has not got his list fully completed yet, but it will be a strong one. The Walnut is to have John S. Clarke, Minnie Palmer, Fanny Davenport, John McCullough, Tony Pastor Buffalo Bill the Harrisons, who have played two successful engagements this season. H. G. Clarke's Uncle Tom, The Tourists, My Geraldine, the Union Square Co. in Felicia, Barney McCauley, Hearts of Oak, George Knight, the Pleasure Party, M'liss, the Legion of Honor, Adams' Pantomime Co., the Salisburys, the Boston Ideals, John T. Raymond, Joseph Murphy, Neil Burgess, Tony Denier, Fun on the Bristol, Michael Stragoff, Deacon Crankett and Rice's Surprise Party. Some of these engagements are booked twice.

At the Chestnut Street Opera House the attractions are as good if not better. They include Emma Abbott, Mary Anderson, Signor Rossi, the Boston Ideals, Janauschek, Galley Slave, Rice's Surprise Party, Collier's Coney Island, Cinderella, Mahu's Opera company, Lotta, Aldrich and Paraloe, Joe Emmett, Robson and Crane, Isabel Kirke, Comley and Barton, The Banker's Daughter, the Black Venus, and Spiller's After the Opera. Emma Abbot, Joe Emmet and Rice are down twice.

The Museum is the only theatre open except Miller's Winter Garden and the Grand Central, variety theatres. The week opened with The Streets of New York with Charles Stanley as Badger, Lillie Hinton as Lucy Fairweather and W. Davidge as Dan. The Stranger is played at the matinees.

Items: J. Fred Zimmerman begins a series of children's entertainments at the Permanent Exhibition building on Saturday. He has the Royal Marionettes.—Ridgeway Park is lighted every night by electricity. McCling leads the orchestra.—The Mannerchor Garden is doing well. Carl Sentz has a fine orchestra.—William Candidus, the tenor, who comes from Europe to sing at the Northwestern Song Festival, was serenaded Monday night by the Young Mænnerchors.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Tony Pastor and his reorganized specialty company appeared 17th and 18th and were greeted by an attendance fully in keeping with the merits of the show. Taken all in all the troupe is decidedly the best in composition we have witnessed this season. One commendable feature of the entertainment is the rapidity with which one specialty act follows the other. The French twin sisters and Frank Girard are the only members of last season's company whom Tony Pastor has retained, and the selection is proof that the genial manager is fully equal to the task of catering to a fickle amusement public. Lillie Weston in her musical act, and Lizzie Simms in transformation dances, were warmly welcomed, as also the specialties of Frank E. McNish and the Leland Sisters, Lester and Allen, song and dance artists, Ella Wesner in her well known impersonations, and Ferguson and Mack in their Hibernian eccentricities. The concluding portion of the programme, Our School Girls, is vapid, and its elimination from the evening entertainment will soon be a matter of necessity. With the solitary exception of the latter feature the programme is first-class in every respect.

Pike's Opera House (Louis Ballenberg, manager): Season closed.

Robinson's Opera House (R. E. J. Miles, manager): Season closed.

Heuck's Opera House (James Collins, manager): Prof. D. B. Hughes, scenic artist at this house for the past two seasons, was favored with a complimentary benefit 16th, the Ballet Girl, or Slaves of Europe, with the German Theatre company of this city in the leading roles, constituting the attraction. A full house testified the popularity of the beneficiary. The house will remain closed until August 1, when the season or 1881-82 will be inaugurated by the Kiralfy Bros. Around the World in Eighty Days combination.

Coliseum Opera House (Thomas E. Snelbaker, manager): Season closed.

Vine Street Opera House (John Morrissey, manager): The attendance throughout the week, notwithstanding the state of the thermometer, has been gratifying from a monetary standpoint. The benefit tendered the popular little manager 18th packed the Gold Mine to repletion. Among the prominent vaudeville artists booked for the current week are Jennie Montague, serio-comic; Peasley and Vanetta, the Cogill Bros., George Wood, Lascelle and Charles Diamond in song and dance specialties.

Items: Pauline and Albertine Hall, prominent members of the Rice Evangeline co. during the past season, are at home in this city. In all probability the talented young ladies will join Willie Edouin's Sparks during the season of 1881-82.—Louis Ballenberg, with the Soldene English Comic Opera co., returned 18th after an extended Western trip. Louis has hardly as yet settled down to an interviewing mood, but from what I can understand the trip has been anything but satisfactory. San Francisco comes in for special denunciation in this respect. Harry Lewis and the Juveniles are in the city, and it is probable the latter will present Little Duke and Olivette at the Highland House during the Summer months. The Soldene co. will all also appear shortly at same resort.—C. W. Vance joins the Murray and Ober comb. 20th at Mt. Gilead, Ohio, for a short Summer season.—Bob Miles is in the city, dividing his attention between the Grand and his farm. He expects to leave for New York during the present week.—Tom Hawkins, last season of Pike's, has returned from a short visit to the interior. During the coming season Tom will be a member of John Rogers' Palmer Graham comb.—Maggie Duggan, high-kicker of the Soldene Comic Opera co., is said to be in a state bordering on insanity, consequent on the recent suicide of her husband (Clive Hersee) at Denver, Col.—Con T. Murphy, formerly connected with Robinson's Opera House under Macauley's management, and who is at present sojourning in the city, has recently written for Maggie Mitchell a new drama entitled Dewdrop.—N. D. Roberts departed for New York city 18th to perfect arrangements for the projected pantomime and specialty company, which will, during the coming season, rejoice in the euphonious title, Roberts' Humpty Dumpty European Specialty Troupe and United States Minstrel Allied and Consolidated Entertainment. Nick will be lucky to find a wall sufficiently large to accommodate that name.—William Bower, connected with the Grand during the past three years, has signed with John McCullough for season of 1881-'82.—Marie Doulas, [illegible] successful season with Anthony and Ellis' Ideal Uncle Tom's Cabin company, will spend the Summer months in this city, and rejoin the company during the Fall.—[illegible] drop curtain, painted by Ettelly, of Louisville, will be one of the most noticeable features at Robinson's during the coming season.—Harry Sanderson, the advance business manager of Tony Pastor's company, speaks in terms of unqualified admiration of THE MIRROR and its influence in the profession.

SAN FRANCISCO.

Bush Street Theatre (Charles E. Locke, proprietor): Since their change from the Standard to this theatre Haverly's Widow Bedott company have done a fair business, outside attractions considered. This is their last week, as they leave for Oregon and British Columbia 20th. Next week there is no definite attraction here, and Manager Locke will probably fill in with benefits, one or two having been announced. Haverly's Original Mastodon Minstrels 27th for two weeks.

Standard Theatre (Thomas E. Snelbaker, proprietor): Snelbaker's "Majestic" Consolidation. These three big words represent the worst show in point of merit, and the most vulgar as regards decency, that has ever visited San Francisco and claimed a first class theatre. The performances of the past week have drawn largely thanks to the means of suggestively worded circulars and advertisements, audiences composed entirely of men, "ladies not admitted" being a clause specified in every advertisement and handbill. The "show" winds up each night with a "Druid's Dance," which for [illegible] and blasphemy has not been equaled before. The climax was reached last Thursday night, when the performance even exceeded the previous nights in vulgarity so much so that the following week the theatre contained a posse of police ready to "raid" the Concanen should a repetition of Thursday's performance occur. The "dance" since has been modified. It would be unfair to say the show was entirely devoid of merit, as "Little All Right," the Japanese wire performer, and the Chinese Quartette are certainly very clever, as is Dolph Lewis, the sketch artist. Last night a female first part was introduced, and the audience was very small. Taken, however, as a whole, this "consolidation" "takes the cake"—in fact a whole bakery of "tarts" and a real "tart" show. Manager Locke has assured me that he has now no connection with it, except that he collects the rent, and amount of fares advanced each night. This statement, however, should be taken cum grano salis.

Baldwin Theatre (Thomas Maguire, manager). This beautiful though very badly managed theatre is closed, through financial difficulties with H. C. Jarrett and the management. Mr. Jarrett characteristically withdrew his Fun on the Bristol party last Thursday night, and left with them for Oregon the next day. He told me that he had been in constant hot water with Maguire ever since the company opened, and although he is out probably some $3,000 by Maguire's management, he determined not to stand it any longer, hence his sudden departure. Various rumors are afloat as to the future of Baldwin's, but I can trace none of them to any reliable source. It is to be regretted that this elegant theatre is so shamefully handled.

California Theatre (Maguire and Field, managers): It is almost unnecessary for me to state that Hazel Kirke has done the largest week's business here in many months, the receipts for the week being a trifle over $8,000. The performance is certainly a delightful one, and is a treat that our theatre-goers are taking the fullest advantage of. It will probably be continued two weeks more after this week.

Winter Garden (M. A. Kennedy, manager): La Mascotte has made an immense hit, and will be continued probably two weeks yet. It is, without doubt, the best mounted of any comic opera yet produced here, and the cast is an admirable one in many respects. This popular resort has evidently "caught on" with the public, judging from the attendance of late.

Tivoli Gardens (Kreling Bros., proprietors): The Fakir of Travencore is not a success, and will be replaced next week by Martha. The attendance of late has been only fair.

Adelphi Theatre (Ned Buckley, proprietor): C. W. Barry reappeared here in his new play, Baffled. He is a good melodramatic actor. Business fair

Bella Union Theatre (Harry Montague, manager): Same bill as last week continues here to good business. The management announce a burlesque on Gilbert and Sullivan's new comic opera, entitled Patience, with the original music, etc.

Items: George Harris, the courteous doorkeeper at the Standard Theatre, is going to be a great dog fancier, being the owner of some four "purps" of various breeds. George thinks some of starting a bench show of his own shortly.—Lillian Andrews takes a farewell benefit at the Baldwin 21st. The Galley Slave and the burlesque of Amy Robsart will be given. Manager M. A. Kennedy will appear in the Galley Slave, being his first appearance in six months.—There is nothing definite in regard to the new Emelie Melville Opera company, but it is very near-

settled that Charles E. Blanchett, the well-known manager, will be selected by Mr. Derby as the manager of the new company.—Baker and Farron follow Snidebaker's show at the Standard Theatre, opening Monday, July 4.—The Bianchi-Montaldo Italian Opera troupe will arrive from Guatemala on the next Panama steamer, due Thursday next, and probably open at Grand Opera House next Monday (20th) in Trovatore. The chorus has been rehearsing daily, and everything speaks well for a successful season. The company is reported to be a most excellent one.—Max Freeman's benefit will take place at Bush Street Theatre Friday, June 24, instead of at Baldwin's Theatre.—It is estimated that fully 4000 people witnessed Hazel Kirke Saturday matinee and evening. The matinee performance had the largest house in five years. Messrs. Frohman and Barnard's faces are beaming with smiles at the success so far.—A company styling themselves the Australian Comedy company, consisting of Edwin Browne, Arthur Vivian and wife, Fred Meredith, W. T. Doyle, W. C. Crosbie and wife, J. M. Francour, and Kate Chester, will play eastward next week. The first four named recently arrived from Australia.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The second week of the Summer garden concerts was quite as successful as the first; the audiences were large and fashionable. The plants and potted flowers around the orchestra stand and at the back of the stage lent a freshness to the scene, and everywhere a sense of freedom was inspired by the surroundings. The soloists were excellent. Carlos Hasselbrink is a violinist of merit. He has a strong, rapid bow arm, an excellent staccato, and gets a fine tone. Bella Cole was cordially received, and Sig. De Ritis gave solos on the trombone in a really remarkable manner. The orchestra, under the efficient direction of Max Martzek, play most admirably. The concerts will be continued next week.

All the other houses closed.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): Sunday evening, 13th, the Miles Juveniles closed their engagement and their season at the above establishment. They disbanded the following day and returned to their several homes. The Ford Olivette company opened to a very large attendance 13th, the garden being densely crowded, and this state of affairs lasted all the week. The performance was best in its comedy elements, G. W. Denham making an exceedingly funny De Merrimac, and H. C. Conley was good as Coquelicot, but did not sing his music; Charles P. Lang and W. H. Fitzgerald were clever in their roles; Mamie Taylor assumed the role of the Countess at very short notice, Miss Annandale not being with the company; Blanche Chapman's Olivette was arch and sparkling, but she hardly looked the youthful, designing maid; May Stembler was excellent, and Lillie Grub was a charming Mousetique, displaying a lovely face and a plump and perfect form to fine advantage. The chorus was particularly attractive, the ladies one and all being very pretty. Billee Taylor and La Mascotte are underlined for next week.

Olympic Theatre (Charles A. Spalding, manager): With the thermometer ranging between 90 and 100 degrees, it was not remarkable that Daly's Cinderella at School drew but scanty audiences. The company should have felt complimented over the hearty and enthusiastic manner in which those that did attend received their efforts, and they listened to the performance through from beginning to end without wearying, although the air was oppressively sultry. Such a company as Jas. Lewis, Digby V. Bell, Chas. Leclerq (whose wonderful impersonation of the old beau, Lord Lawntemage, is one of the most remarkable hits on the stage), Laura Joyce, Ada Rehan, May Fielding, and Mrs. G. H. Gilbert are but seldom seen together, and the performance was a model. Neither does the talent stop with the principals, more than one of the young ladies who represent the school girls are possessed of talents which will bring them to the front one of these days. The scenic setting was very pretty and the entire performance very perfect. Harrigan and Hart open in their specialty drama June 20th.

Pickwick Theatre: This elegant Summer theatre reopened 13th with Curtis' Roman students in a fine musical programme. Business was very large, as the theatre is popular. A cafe and Summer garden have been added to the establishment, and these make a great improvement. On the 18th Dora Gordon Steele and a fine light opera company will appear in an attractive programme.

Items: It was with great difficulty that Manager Ford was induced to believe that St. Louis was any sort of a Summer show town, but he was finally prevailed upon to bring his Olivette company to Uhrig's. The realization was double what was promised, and the company remains eight weeks.—The St. Louis Orchestra, under the able baton of Prof. Louis Meyer, has resumed its Thursday night concerts at Schmaiden's Garden for the Summer.—The Park Theatre, a pretty little Summer garden and theatre located on Second Carondolet Avenue, will open for the Summer season shortly with Olivette as an attraction. With a good company it should be successful.—George Benell, Charles Kroue, J. H. Shewell, Edna Carey, Madge Hughes and a full company went to Belleville last Saturday night and played The Miser's Daughter to a good audience. The play was Lost in London rechristened.—Manager Norton is still in town looking after the work on the new Grand Opera House, which is progressing rapidly.—A. R. Webb a well-known journalist and critic of this city, has been appointed business manager for Robson and Crane for next season. Mr. Webb is a thorough newspaper man, one of the best of interviewers, and has complete experience in all branches of the theatrical as well as the newspaper business. A better selection could not have been made.

ALABAMA.

EUFAULA.

Barnett's Opera House (P. H. Morris, manager): Nothing in the theatrical line for several weeks past, nor do we look for a "revival" before the Fall months. Fifteen troupes visited here last season, as follows: B., W., P. & W. Minstrels, big business; Rose Eytinge co., fair; Cooper and Stewart's Minstrels, fair; Adele Belgarde co., good; Miles' Revellers, fair; Wallace Sisters, very good; Ada Gray co., fair; Frederick Paulding, very large; Minstrels, very large; Arlington's Minstrels, fair; Fannie May's Dizzy [illegible]; Corrinne Opera co., fair; [illegible], poor; Huntley's Dramatic co., [illegible], very poor. Mr. Morris will make the theatre complete and perfect in all its appointments for next season. New scenery and chairs will be put in.

COLORADO.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Haverly's New Mastodons closed a most successful week, the receipts amounting to $6,000. Willie Edouin's Sparks opened 13th to good business. The entertainment is a fair one. This is Mr. Ed uin's first tour through Colorado. Thomas Keene will follow in leading Shakespearean characters 26th, and will have a good reception, he being the first tragedian visiting us in some three years. Jay Rial's Uncle Tommers are also booked for some time during the Summer.

Palace Theatre (Ed. Chase, proprietor): Ida Burt is the arrival, vocalist and dancer. Pretty Milliners still continues to draw, notwithstanding the intense heat.

Items: Helen Potter's Pleiades at Armory Hall 17th and 18th.—Kate Claxton at Armory Hall some time during the month, as well as Hooley's Minstrels in the near future.—Spencer H. Cone, Claxton's agent; Harry St. Ormand, Helen Potter's agent; W. W. Kelly, Sheridan's agent, and Thomas Keene's advance are all in the city.—Charlie Queen, Haverly's champion cloggist, is a Denver boy, making his first appearance on the variety stage here.—James McDonald, celebrated as being the father of the infantine wonder Baby McDonald, arrived in the city on last night's train from Leadville, in company with his wayward daughter, who is about fourteen years old and married; hence, Jimmie's exchequer has been depleted, as she was the financial support of the family. Her father has brought her to Denver to procure a divorce, and is then going to vent his spite by shutting Baby up in a convent away from the "wicked men." Not a bad advertising scheme after all.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Haverly's Strategists closed 11th. They drew very good houses during the week—as good as they expected, coming after the Big Forty. Mr. Acken made scores of admirers by his fine acting. Miss Gilbert is also quite a favorite. Marie Bates, as Mrs. Howard, won much applause. It is the smoothest working company that has yet appeared at the Tabor. W. E. Sheridan opened 13th in Richelieu to fair house, and gave a fine performance. The company is strong. They play Othello, Louis XI, Merchant of Venice, and Macbeth during the week.

Academy of Music (Ned Sullivan, manager): The Brothers of Pisa, written by L. J. Cella, of this city, was produced for the first time 11th. The language was good, and the plot well laid, but the company did not do justice by any means. Mr. Cella made a great mistake in allowing its initial production here. The play needs a strong company to handle it rightly. The audience seemed well pleased, notwithstanding the long waits between acts and the poor music. The play will be a hit in good hands.

Items: The Great Western Orchestra gave some fine selections at Tabor's Opera House during the stay of the Strategists. Prof. Parker, the leader, has the reputation of being one of the best musicians in the West.—Lillian Joyce, Charles Edwards and Wright Huntington joined Sheridan at Colorado Springs for the Summer season.—Charlotte Thompson has gone East to spend the Summer.—Manager Morton, of the Strategists, is as clever a gentleman as ever visited Leadville, and he is no doubt a future millionaire, as he purchased a pocketful of mining stock while here.—The Strategist people did not seem to like Leadville. Aiken says he had to fan the air up in a corner, and then jump into it to get his breath. Fred F. Schrader, of this city, author of The Man from Texas, closed a contract with Frank E. Aiken for the sale of his play; $5000 was the price paid. [Our correspondant has been imposed upon, doubtless. Actors are not so green as to throw away such sums of money on new plays without they have proved great success.—Ed.]. Mr. Aiken will put it on in Boston in September, with a company of his own. There is millions in it.—Miss Eliza Webber has engaged Mr. Schrader to write her a play, in which a horse is to be introduced. He will commence it soon.—Grand Central Theatre doing fine business.

CONNECTICUT.

BRIDGEPORT.

Theatrical events are at a standstill here for the present. The season just passed does not compare favorably with the previous one, either artistically or financially, a change in the management of the house making considerable difference.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): E. E. Rice's Billee Taylor company is announced for 22d with full chorus and orchestra from New York. If the weather should prove favorable, a good house may be expected.

NEW HAVEN.

New Haven Opera House (John N. Near, manager and lessee) Beginning the 13th, Westendorf's Ghost Mystery and Variety Co. drew crowded houses through the week. It is the best ten cent show I ever saw—wherein I quote Barnum. Manager Near closes the house and season with Henderson's Standard Billee Taylor Co. on the 21st. The other houses are closed and all are to have improvements made of which more anon.

Owing to an unfortunate typographical error made in setting up a partial summary in my letter of the 2nd, managers here were sadly misrepresented and justly demand reparation. Will you then do us the favor of printing the entire year's business, giving every performance at which an admission fee was charged.

New Haven Opera House (John N. Near, manager and lessee): Prof. Cooke, Rial's Humpty Dumpty, Aberle's Minstrels, George Holland and co., Miss Kingsland, Strategists, My Partner, Sol Smith Russell, the Knights, Anthony & Ellis' Uncle Tom, Chaufrau, Fun on the Bristol, New Evangeline, Cross Minstrels, Fanny Davenport, Jefferson, Agnes Leonard, Georgia Cayvan, J. B. Studley, Deacon Crankett, Scavitt's Specialty Co., Musical and Dramatic Event, Duprez & Benedict's, Minstrels, Wilhelmj Concert Co., Edouin's Sparks, Hazel Kirke, Jay Rial's Uncle Tom, Voyagers in Southern Seas, Joe Murphy, Rentz Santly Co., Needles and Pins, Grand Concert local professionals, Genevieve Ward, Rose and Harry Watkins, Emma Abbott, Laurent's Olivette, Ford's Olivette, Deacon Crankett return, Sol Smith Russell return, Mr. Chaufrau as Sam and Kit, Mrs. C. in East Lynne, Goodwin's Hobbies, Rice's Surprise Party, Frank Mayo, Barney Macauley, Byron, Boucicault, Hermann week, Callender Minstrels, Union Square Co. in Felicia, Banker's Daughter, Pinafore, Annie Pixley, Medea, by Yale Sophomores, Octoroon, Rennie's Billee Taylor, C. L. Davis, Westendorf's Ghost Mystery, Original Standard Billee Taylor co.

Peck's Grand Opera House (Clark Peck, proprietor): Haverly's Colored Minstrels, Mrs. John Whitcomb company, Snelbaker and Benton combination, Galley Slave, Slavin and Smith, Rentz Santley company, Miner and Rooney, Mr. and Mrs. G. C. Howard, Annie Ward Tiffany, Maud Granger, Tony Pastor, Boston Ideals Fatinitza, Spaulding's Six Lectures on Rome, Pirates of Penzance, Hyer Sisters, Abbey's Humpty Dumpty, Prof. Tabian, Gilmore and Mace's Humpty Dumpty, Miss W. Tenie, Expose, etc., Spanish Students, Red Riding Hood, Jane Coombs, John B. Gough, Shaughraun, Tourists, Red Riding Hood repeated, Harry Bloodgood, Miniature Pinafore, Fiske Jubilee Singers, Buffalo Bill, Fakir of Ava and Whiston week, Haverly's Black Forty, Abbey's Humpty Dumpty return, Kate Field; Barlow, Wilson, Primrose and West; Gray's Dramatic Association, Bartlett's Art Studies, Tom Thumb and company week, Degremont, Amherst Glee Club, Haverly's Forty return, Howard Dramatic Association, Scott Siddons, Galley Slave return, Around the World in Eighty Days, Haverly's Widow Bedott, St. Joseph's Dramatic Association, Oofty Gooft, London Illusion company, Milton Nobles, Fanchild Concert company, Miner-Rooney company return, Haverly's European Mastodons, Won at Last, Leavitt's Burlesque Opera company, Gilmore and Mace's Humpty Dumpty return, Bunnell's Museum week, Tony Pastor return, Commander Gorringe, Young Men's Dramatic Association, Grand Republic Allegory; Murphy, Mack, Murphy and Shannon, Magician and Gitt Enterprise.

Carll's Opera House (Peter R. Carll, proprietor): Murray and Dan. Shelby's company to open the house. Jarrett's Cinderella, Boston English Opera company in Fatinitza, Helen Potter's Pleiades, Ada Cavendish, Adamowski Concert company, Goodwin's Froliques, Edith O'Gorman, Mc Gibeney Family, Archibald Forbes, Rice Bijou Opera company, Two Orphans, Kate Claxton in Sunflower, Clouds and Sunshine, Fred Paulding, Lawrence Barrett, Bernhardt, Celebrated Case company, Mahn's Comic Opera company, Salvini, Jane Coombs, Neil Burgess, Dan Thompson, Mary Anderson, Gus Williams, Freaksby Criterion company, Yale Glee Club, Boston Ideals, Eh Perkins, Troubadours, Hill's All the Rage, the McKee Rankins, My Geraldine company, Robson and Crane, Jennie Yeamans, Bob Ingersoll, Helen Vincent, Scott Siddons, One Hundred Wives, Lawrence Barrett returned, Aldrich and Parsloe, Nat. Goodwin returned, Maud Forrester, The Fieldings, Pinafore, Rice Surprise Party, Lotta, Gerster Concert, Daly's Cinderella at School.

Mr. Carll's new house was not opened with the others, its season beginning September 20.

Besides the above, there were many free lectures, balls, orations, &c., about equally divided. Your Syracuse correspondent throws down a gauntlet of ninety visiting combinations and one hundred and sixty-seven open nights for sixty thousand people. The above list represents one hundred and seventy one contracts, and by actual count over four hundred performances, from a town of the same size.

WATERBURY.

The past season has been a profitable one to our local manager, Mr. Jacques. The combinations drawing the largest audiences were Lawrence Barrett, Haverly's Colored Minstrels, Joe Murphy, Buffalo Bill, Den. Thompson and Tony Pastor. The outlook for next season is good. Mr. Jacques has already booked a number of first-class attractions.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Booked: Westendorf's Ghost Mystery 28th, 29th and 30th.

DAKOTA.

FARGO.

Chapin's Hall (H. B. Chapin, manager): Remenyi Concert company gave satisfaction to crowded houses 7th and 12th. Booked: Carver's combination.

Coliseum Theatre (John Gerin, manager): Norah Cree was produced 13th, 14th and 15th to fair business; show good. Novelty troupe doing good business this week. A band of nine Indians played a star whoop 16th to an immense house.

Item: Edouard Remenyi purchased $5000 worth of lots opposite the city of Fargo, and thinks he has got a good sight for an opera house.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John H. Albaugh, manager): The Potomac Boat Club gave Pirates of Penzance with good cast by local talent next Tuesday.

Driver's Summer Garden have, in addition to the Marine band, the Beethoven Quartette. The Schentzenfest to be held 27th, 28th, 29th and 30th have among other attractions Avery and Le Rue, gymnasts; the "Antipodean Marvel," Alma, on the trapeze; Levanion and McCormick in "Zampillaerostation;" Daisy Norwood, vocalist, and Thomas and Clara Maxwell in their sketch, The Jolly Old Couple.

Theatre Comique (Jake Budd, manager): Vic Leonzo and his dog Tiger in Rupert's Dog. The specialty people are: Howard and Sanford, Pell and Lewis, Frey and Marshall and the Bordeaux Sisters. Jake Budd and John Robinson in The Two Tramps.

GEORGIA.

ATLANTA.

From present appearances we are to have no entertainments this summer, but have every reason to expect an immense boom the coming season, judging from the number of troupes that are booked, and from letters received daily by the manager, Mr. De Give, from first-class combinations asking for dates. The following are a few of the principal attractions booked: M. B. Curtis' Sam'l of Posen, Child of the State, Gus Williams, Haverly's Widow Bedott (C. B. Bishop), Minnie Palmer combination, Thomas W. Keene, Sol Smith Russell, Fred B. Warde, Genevieve Ward, Joseph Murphy, Lotta, Lawrence Barrett, John T. Raymond, Robson and Crane, Haverly's Mastodons, Madison Square company in Hazel Kirke, the World, etc. The Cotton Exposition buildings at Oglethorp Park are progressing rapidly, and will be ready for the opening Oct. 1.

ILLINOIS.

ELGIN.

Dubois Opera House (M. W. DuBois, manager): Booked: Florence Herbert Dramatic co., John Whitely, manager, July 2, 4 and 5.

SANDWICH.

The old original Tennessee Jubilee Singers were here 17th, and sung to a fair house. They disbanded for the season on the 18th at Aurora. A co. of colored people of this city will give a concert on the evening of the 23d of this month. Amusements are scarce at present.

STERLING.

Academy of Music (Eugene Scates, manager): Third Ward School Alumni presented Lady of the Lake 10th to a large and well-pleased audience. Coming: 22d, Remenyi, his second visit; Wolf Bros. Concert company 24th; Florence Herbert combination 27th, and other attractions in the near future.

INDIANA.

RICHMOND.

The amusement season here of 1880-'81, now closed, has not been unusually gay and brilliant, but "taking one consideration with another," it has been financially satisfactory to the management. Manager Russell, of the Grand, announces his intention of expending on the building this Summer some $3,000 in painting and other needed improvements. Below is a complete list of the companies playing here last season at each respective house, with amount of business done:

Phillip's Opera House (U. Z. C. Watts, manager): Harry Richmond, good; Nick Roberts' Humpty Dumpty, good; Agnes Wallace Villa, good; Frank Mayo, good; Haverly's Colored Minstrels, good; Rial and Draper's Uncle Tom company, good; Oliver Doud Byron, good; Sol Smith Russell, good; Hi Henry's Minstrels, fair; Clinton Hall's Strategists, fair; Banker's Daughter, big; Big Four Minstrels, good; Minnie Palmer, good; Rose Eytinge, two nights, light; Mitchell's Pleasure Party, big; Charlotte Thompson, big; Snelbaker's Majestics, big; Jay Rial's Humpty Dumpty, good; Frank Mayo, second visit, big; Hartz, magician, five nights, big; Rive King Concert company, light; Anthony and Ellis' Uncle Tom company, two nights, very big; Leavitt's Gigantics, big; Rooms for Rent, big; Maggie Mitchell, good; Billee Taylor, good, and Litta, fair.

Grand Opera House (Joseph Gobay, manager): Boston Quintette Club, good; Murray-Ober Comedy company, bad; Abercrombie's Uncle Tom company, good; Scott-Siddons, good; Janauschek, good; Duprez and Benedict's Minstrels, big; Boston Ideal Uncle Tom company, good; Rial Uncle Tom company, poor; Mrs. Joshua Whitcombe, bad; Jay Rial's Uncle Tom company, good, and Lawrence Barrett, good.

To Messrs. Dobbins Brothers, local managers, our theatre goers are indebted for the stellar attractions visiting us last season. They are rapidly filling time at the Phillips for the coming season, which opens August 29. The following cards have already been secured: Rooms for Rent, Denman Thompson, Our Goblins, Hooley's Comedy company, Original Big Four, Buffalo Bill combination, Hague's European Minstrels, All the Rage, The World, Hazel Kirke, Hearts of Oak, Pat Rooney, Neil Burgess, Maggie Mitchell, Mr. and Mrs. Frank Chanfrau, Deacon Crankett and Fanny Davenport.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Closed until June 25.

Item: The Ringgold Theatre, formerly Dowling Hall, will be opened June 20 as a first class variety place.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House: Forbes combination came 6th, 7th, 8th and 9th to poor business. Gus Williams in a German Senator 10th and 11th; the first night to a large audience; second night fair. The company is a good one, and the play, though inferior, was quite well received. Booked: Haverly's Strategists 28th; Kate Claxton 30th. The following companies have given entertainments the past season: Gill and Pilling, Florences, Blind Tom Concert, John Dillon, Harry Weber, Maggie Mitchell, Prof. Anderson, Haverly's C. C. Pinafore company, Boniface and Graves, Burton Stanley's Juvenile company, Emma Thursby and Strakosch company, Big Four Minstrels, Prof. Fowler, Jay Rial's Uncle Tom's Cabin company, Alvin Joslin company, Robson and Crane, I. O. O. F. entertainment, Donavin's Tennesseeans, Webb's Minstrels, Mendelssohn Quintette Club, Lawrence Barrett, McAllister, Magician; Miss Couthoui, Reader; Widow Bedott Party, Pirates of Penzance, Tony Denier company, Harry Weber company, Leadville Minstrels, Gulick and Blaisdell company, John T. Raymond, Roshelle company, Burgess' Widow Bedott company, Morris' Hibernica, Leavitt's Specialty company, Patti Rosa company, Barlow, Wilson, Primrose and West Minstrels, Callender's Georgia Minstrels, Rival's Concert company, Oaken Hearts, Frank Mayo, Daily's Arabian Night company, Sprague's Uncle Tom's Cabin company, Forbes and Cotton company, Janauschek, Haywood Bros., Mitchell's Goblins, Gulick and Blaisdell Minstrels, Draper's Uncle Tom company, Rice's Evangeline company, Bartley Campbell's Galley Slave company, Rive-King Concert company, Colored Ideal company, Minnie Palmer company, Roshelle, Dr. O'Leary's lectures (10 nights), Roland Reed company, Haverly's Black 40 Minstrels, Haverly's New Mastodon Minstrels, Fun on the Bristol, Forbes' Dramatic company, Gus Williams, Kate Claxton company.

Bloom & Nixon's Opera House: Roland Reed company came 6th, one week, and, on the whole, to poor business. Reed and his leading lady, Alice Hastings, are favorites in this city. This closes the season for this company.

Item: The Firemen's Tournament is over, and was all that could have been expected. The weather was very propitious.

DES MOINES.

Academy of Music (William Foster, manager): Litta Concert co. 16th to light house, but fine entertainment, and everybody pleased.

Moore's Opera House (W. W. Moore, manager): Booked: Kate Claxton July 1 and 2 and matinee.

Items: With the above virtually closes the season, as the managers of our opera houses desire to make some decided improvements. Mr. Foster, the popular manager of the Academy of Music, will improve his house by raising the gallery and putting in a balcony the shape of a horse-shoe, and by so doing increase the seating capacity two hundred. He will also have the house neatly decorated, supplying new scenery, opera chairs, etc. These improvements will make the Academy one of the finest houses in the West.—W. W. Moore, manager and proprietor of Moore's Opera House, will also make some improvements in the way of painting and new scenery and decorations of various kinds, and he is also thinking seriously of putting in opera chairs in the place of those now in use.

DUBUQUE.

The Jubilee Singers (colored) of the Fisk University gave two very successful concerts at Congregational Church 14th and 15th. They are fine vocalists, and gave satisfaction. They close their tenth season at Milwaukee 30th, giving only five concerts per week.

Item: Tony Denier's Humpty Dumpty co. 18th to good business; the co. is a good one. Tony closes a very successful season of forty-five weeks July 4 at Milwaukee. It is without the loss of a date or break of engagement.

FORT MADISON.

Concordia Hall, (Charles Doerr, manager): Canfield & Lamont's European Novelty company came 16th for the second time this season to full house. The Lamont trio, A. Lamont, wife and child, are the best acrobats that have yet visited this place. Jean Canfield in funny songs was extremely comical and well received. Among the other features the slack-wire performance of Abbie Robinson and Prof. Gleason's troupe of trained dogs deserve especial mention. Their fine orchestra was applauded frequently. Harry Booker, formerly one of the proprietors, has withdrawn from the company and goes to Europe. J. Horner takes his place. They close their season, which has been very successful, at Bloomington, Ill., on July 4, and will open next season, with same people, at Chicago, Ill., August 28.

IOWA CITY.

Opera House (John Coldren, manager): Litta Grand Concert company to small house; entertainment good.

Item: Harry Wesley, of the Forbes Dramatic company, has arrived here—his home, the company having closed their season on the 11th.

LA PORTE.

Opera House (S. Lay, proprietor): Phillo Phillips will entertain us at the above hall 29th. No other bookings but a circus.

KANSAS.

TOPEKA.

Lukens' Opera House (Samuel Lukens, manager): Nothing since the Soldene Opera co. 7th and 8th in Olivette and Billee Taylor to light houses.

Crawford's Opera House: (Lester Crawford, manager): Haverly's Black Forty 13th to a packed house.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Soldene Comic Opera co. played here 10th and 11th to very fair business. Olivette, Billee Taylor, and Chimes of Normandy for matinee co. good. They disband in St. Louis 19th. Haverly's New Forty played here 14th to packed house. They give a fine show. Coming: Haverly's Strategists 22d.

MAINE.

PORTLAND.

Nothing in town but a circus, and the season is practically ended.

MASSACHUSETTS.

LYNN.

Music Hall (J. F. Rock, manager): All is quiet and serene at this place of amusement. Manager Rock has already booked a number of first-class attractions for next season.

Items: The Academy of Music has given up the ghost, and is to be no more a place of amusement. The seats, scenery, &c., have been sold to the Revere Block Theatre, and will be used there this Summer.—Mrs. J. M. Lander has arrived from Washington, and is at her cottage in this city for the Summer.

MILFORD.

Opera House: Rennie's Billee Taylor to small house 17th. Season probably closed.

WALTHAM.

Music Hall (R. B. Foster, manager): Denman Thompson to a $657 house 18th; support good.

Items: Local Manager H. C. Hall, who catered so generously to the public by playing the best attractions that appeared here last season, at popular prices, contemplates leasing Music Hall next season.—Mrs. E. S. Drone, *nee* Louisa Meyers, of Brooklyn, N. Y., a popular Boston favorite a few years ago, is visiting relatives in this town.—There is every indication that before the opening of another season the obnoxious stock tickets will be abolished at Music Hall, the directors and a large number of stockholders having wisely come to the conclusion that they are alike injurious to the reputation, as well as the revenues of the hall, and they are putting forth every effort to accomplish this much-needed reform. I have heard several managers who have played here complain bitterly of this system of stock tickets, and declare that they should give Waltham no second visit so long as the practice continued. These warnings and the tone of the local press have opened the eyes of the stockholders to their fatal system.—The MIRROR is on sale at the drug store of H. C. Hall every Friday afternoon.

MICHIGAN.

ADRIAN.

Opera House (Charles Humphrey, manager): Florence Rice-Knox concert party 16th to large house.

Item: Dora Gordon Steele, Anton Stretzki, Walt J. Raymond, and S. W. Roberts, who have been in this city for some time, left Sunday for Chicago to begin a series of Summer night concerts.

ALBION.

Fox and Ward's Minstrels to a big house 14th.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): Fox and Ward's Minstrels 15th to light business; show poor.

NILES.

Peak Hall (Brown & Marston, managers): G. Paul Smith and the Selden Concert co. gave a good performance to small house 9th; Fox and Ward's Minstrels 11th to full house. Booked: Niles Casino Club put on the burlesque of Fidelia, in German, assisted by Jeppe and Fannie Delano, in one of their Flirtation sketches.

MINNESOTA.

ST. PAUL.

Opera House (Charles Haines, manager): House closed the past week. Booked: Litta Concert company 23d; Tony Denier's Humpty Dumpty company 27th and 28th; Haverly's Comedy company (Strategists) July 4, 5; Haverly's New Mastodon Minstrels 11th and 12th.

MISSOURI.

HANNIBAL.

Mozart Hall (W. D. Wall manager): Haverly's New Mastodon Minstrels 16th to only a fair house. Best performance of the season.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Soldene Opera company 14th and 15th to light business, weather very hot. They gave Billee Taylor and Olivette. Haverly's New Mastodons to-night.

NEBRASKA.

OMAHA.

Academy (John S. Halbert, manager): In spite of the counter attractions of a circus and Saengerfest, Gus Williams drew a large house 9th. This time the play, which is a very bad one, went off much better than when he was here before.

St. Elmo (John G. Nugent, proprietor): Business is excellent at this theatre; the manager by his liberal policy, keeps it to a certain standard. His company this week is the largest and best he has ever had.

Items: Mr. Nugent is contemplating the erection of a new variety theatre, which shall be large enough to play any company. The location is not yet selected, but will be in a few days.—McIntyre and Heath left Sells Brothers' Circus here, and are playing a four weeks' engagement at the St. Elmo.

NEVADA.

CARSON CITY.

Carson Opera House: Kate Claxton in the Two Orphans and the Double Marriage 8th and 9th to very light business. The play at best is not a popular one in Carson, where it has been given several times. It is of the "dismally dismal" school, and, with the tedious waits of a seven-act piece made more wearisome, if possible, by a nerve-racking orchestra consisting of an ear-tearing cornet and a rheumatic piano, it is safe to say that the performance was not a soul inspiring one. The Louise of Miss Claxton was perhaps up to the emotional average, but was marred by innumerable mannerisms of a very unpleasant character, and, to be brief and candid, it left no favorable impression on the audience. Gertrude Johnson played the part of Henriette with good judgment, giving the pathetic scenes with fine effect, and making the hit of the evening. The Mother Frochard of Mrs. J. W. Brutone, and the Marianne of Alice Mansfield were both clever bits of acting. The Pierre of Charles A. Stevenson (starred on posters and programmes) was weak, and the male cast was generally commonplace. The Double Marriage was better played as a whole than the Two Orphans, Misses Johnson and Mansfield, and W. J. Gilbert doing good work respectively as Josephine, Jacintha and Dard. Tom Keene as Richard III 9th to a fair house. The adverse criticisms of the San Francisco press had their effect, and many who had secured seats when Mr. Keene was first advertised here, on his way to California, were conspicuously absent. The play was well put on, the historical proprieties being faithfully adhered to. Mr. Keene's Richard is a strong character, original in some of the conceptions, and yet there is much of the traditional stage Gloster in it. Taken as a whole it was well received if liberal applause be the standard by which to judge of an actor's reception. The support was passable, and only passable. John T. Raymond in Fresh, the American, 17th.

Items: Charles J. Lord, business manager for Tom Maguire, accompanies the Kate Claxton co. to Salt Lake.—The Fun on the Bristol comb. make the Oregon tour, and will appear here early in the coming month.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): T. W. Keene and company on the 6th, 7th and 8th to good business. Keene, though laboring under pain and disposition, the result of a severe cold, added many to his already large list of friends and admirers. Kate Claxton and company followed 9th; Two Orphans, 10th; Double Marriage, 11th; matinee Frou Frou, and night, by special request, Two Orphans. The entertainments throughout the week were thoroughly enjoyable and well patronized. Booked: John T. Raymond, 15th, Fresh; 16th, Colonel Sellers; Haverly's United Mastodon Minstrels, 17th, 18th and 19th; Fun on the Bristol combination, 30th and July 1 and 2.

NEW JERSEY.

TRENTON.

Taylor Opera House, (John Taylor, manager): The season just closed has been the most prosperous ever known in Trenton, the Opera House being open one hundred and four nights, with ninety-six attractions, the majority of which were the best companies that are traveling, some having played here twice to increased business. We also had our share of snaps, but not so many as in seasons before.

Central Garden (John Winter, proprietor): Has been opened for the Summer. Audiences the past week were large. Attractions were Saville and Bryne, Ricketts Bros., Georgie Melnotte and others.

NEW YORK.

ALBANY.

Martin Opera House (Col. Foote manager): Business ruled very fair at this house during the week, and the bill presented appeared to give satisfaction. The following company is announced for coming week: Harry Watson and Alice Hutchins, Hallen and Hart, Fred Roberts, Weston and Hanson, Dollie Davenport, Taylor and McGee, Betty Saunders, J. E. Henshaw, and May Ten Broeck. The performance will include a burlesque on Billee Taylor.

Levantine's Novelty Theatre (F. Levantine, manager): Notwithstanding the opposition, good houses are attracted nightly. The company for coming week will include the St. Felix Sisters, John Hart, Quilter and Goldrich, and Reynold and Walling.

Tweddle and Leland Opera Houses: Closed.

Items: Manager Foot will benefit 23d.—Ed Kane, Dutch comedian, is home on a visit.—Lawrence Eddinger, of this city, has been re-engaged for the Hundred Wives company.

BATAVIA.

Opera House (H. C. Ferren, manager): No amusement the past week. Booked: Harry R. Stetson Dramatic company July 4.

Items: The gold medal for the best junior quintette was awarded to the McGibney Family, at the band tournament 15.—The following are the names of professional people who intend to spend the Summer months in Batavia: Mr. and Mrs. William Courtney; Mr. Morauski; Belle Cole, of New York; Hattie L. Simms, of Denver, Col., and formerly soprano of Beecher's Church; Emma Duff, of San Francisco, Cal.; Miss Cole, of London, Ont.; Hattie Story, Mr. Burch, of Brooklyn; Nettie Hess, Hattie Clapper, Albert Greenhalgh, of Rochester; Carrie Burton, Miss Lucette and Mr. J. H. Ryley, of the Billee Taylor company.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Sig. Campanini and Persia Bell in Concert 15th to a small house. Nothing booked.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): The Miltonian tableau was the attraction at this house all of last week and did a fair business, albeit it is rather antiquated and has been seen by nearly all our pleasure seekers. The house will be closed until July 4, when, as usual, a performance devoted mainly to the delectation of our country cousins who "come to town" to see the "sojers," drink pop and fill up with ice cream, peanuts and pop corn, smoke cheap cigars and see the sights. Probably it will be of the blood and thunder order, and enough local talent can be gathered to furnish it. The Vokes are to return July 20 for a few nights. Nothing further booked for this season. The house will be thoroughly renovated, a new drop curtain is to take the place of the present one, new and elegant chairs are to take the place of those at present in use, and the dressing room will be enlarged and improved. The enterprise of the Messrs. Meech is thoroughly appreciated by our theatre-goers, and next season will see some of the best talent that can be procured.

The Adelphi (Joseph Laing, manager): The season which closed with last week's performances was one of the best that this house has enjoyed since its opening, and has been well deserved by the enterprising manager. Next season the house will be under the same management, and the success of the venture is already assured. Renovating, repainting and a general fixing up will be in order, and the place is bound to boom.

Items: Fred Wren's combination will present that "sublime" (?) drama, Uncle Tom's Cabin, July 4 at St. James' Hall with all the necessary dogs, donkeys and other paraphernalia.—A number of local entertainments are booked for the coming week.

ROCHESTER.

Both houses closed; everything at a standstill.

SYRACUSE.

Nothing last week, but we are to have Bartholomew's Equine Paradox 21st to 26th (with matinee). The affair is said to be very pleasing.

Items: G. W. Harrison will be business manager of Lehmen's Hazel Kirke. Their season opens at Yonkers N. Y.—Bert Miller, advance agent for Bertha Von Balenbury, the lady bicyclist, is in the city, arranging for her appearance July 4th.—L. Frank Baum, of this city, a deserving actor, is now with the May Roberts Comedy Company doing walking gentleman.—C. W. Stewart left here for New York last week.

NORTH CAROLINA.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Ida McCall, in dramatic impersonations, played well to fair business. Her scenes from Merchant of Venice and Romeo and Juliet were particularly well acted, as well as Rizpola, Tennyson's latest poem.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): Closed week of 13th. The J. M. H. Association announce a musical and dramatic entertainment 30th. A three-act drama entitled Halvie, the Unknown, will be presented.

Academy of Music (John A. Ellsler, manager): Closed last week. John Thompson 20th, 21st and 22d in Around the World.

Items: A large crowd attended the opening at Haltnorth's Garden last Thursday.—Theodore Thomas' orchestra week of July 4.—James Haworth, of the Boston Museum, is summering here.—The Brooklyn Opera House company play Better than Gold and the Rival Lodgers 25th.—Belle Clifton, Nellie Hague, Ada Burnett, Dick Gorman, Dolan and Lynch and Clark Gibbs at the Comique this week.

COLUMBUS.

Comstock's Opera House (Frank Comstock, manager): Tony Pastor's company played to a crowded house 15th; the acts of McNish and Lelands, Lillie Western, Lizzie Simms, Ferguson and Mack and Lester and Williams were all very good, balance of company up to average.

Items: Manager Col. Morris, of the Grand, has accepted an engagement as manager with Steele Mackaye. He says this will not interfere with his management of of the Grand Opera House, this city, as he tends to have more attractions here next season than ever before.—Manager Ed. Kauffmann, of Clough's Opera House, Chillicothe, came up to see Tony Pastor last Wednesday.—W. J. Dixon, of the Murray-Ober combination, and S. N. Cooke, of Anthony and Ellis' Uncle Tom, are summering here.—Manager Comstock is having his drop curtain retouched and several new sets of scenery painted.—Hon. M. M. O'Sullivan lectured on the Irish Land War at Comstock's 17th to big house.—W. N. Compston, the "heavy villain," is at home for a vacation.—Mr. Ferguson, of Ferguson and Mack (Tony Pastor's company), desires you to give their act a good send-off. He says it makes the biggest hit of the show every place they go.—Lizzie Evans, of the Standard Dramatic company, is in New York. She will probably play Clip in Macauley's Messenger from Jarvis Section next season.—Tony Pastor and company made their street parade in a horse car; new and cheap scheme.

PORTSMOUTH.

The following combinations appeared here last season: Prof. Wyman (musician), fair; Alf Burnett (humorist), fair; Wallace Sisters, fair; Frank Tannehill, poor; Callender's Minstrels, large; Hi Henry's Minstrels, good; Frank Chanfrau, good; Wallace Sisters, good; Nick Roberts, big; Jack and Millers, very poor; John T. Raymond, good; N. O. Minstrels, fair; Anthony and Ellis, very big; Snelbaker's Majestics, very poor; Jay Rial's Humpty Dumpty, fair; Sprague's Georgias, fair; Hyer Sisters, good; Kate Putnam, good; Dr. J. Villiers, very poor; Claire Scott, good; Bogardus and Son, poor; Gilluck Rooms for Rent, good; Comnena Opera House, good; Anthony Ellis' Uncle Tom, very big; Bergen New company, fair; Remenyi Concert company, fair; Mme Rentz Minstrels, poorest; Galley Slave company, fair; Howorth's Hibernica, fair; Litta Concert company, poor.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Tony Pastor and his excellent company appeared 14th to a large and fashionable audience. Ella Wesner was warmly received by her Toledo friends. She will probably organize a company of her own for next season. A new and novel act was introduced by Lizzie Simms in her transformation dances which took well. There is nothing booked at present, and the season may be considered closed.

Adelphi Theatre (R. J. Lent, manager): Charley Banks, Add Ringler, Add Yale, Ada Mortimer, Nellie Brooks and Ada St. Clair are the new people opening 20th; business fair.

Standard Theatre (Fred McAvoy, manager): Dramatic entertainments are the attractions here during the warm weather. Ticket of-Leave-Man will be given week of 20th.

Items: The season just closed at Wheeler's Opera House has been an unusually good one, and successful both artistically and financially. Some of the best attractions in the amusement line have been presented, thanks to the energy and enterprise of Mr. Whitney and George W. Bills (the local manager of Wheeler's. The following is a list of the plays and combinations given. The season was opened by the Emma Abbott Opera company September 10, who were followed by Haverly's Colored Forty, Barney McCauley, C. L. Davis, Minnie Palmer, Tony Denier, Buffalo Bill, Grau's French Opera company, Snelbaker's Majestics (two engagements), Pat Rooney, Lawrence Barrett, Haverly's New Mastodons, J. A. Stevens, Mrs. Scott-Siddons, Nick Roberts' H. D. Troupe, False Friend combination, Herrman, Corrinne Merriemakers, Salisbury's Troubadours Runda Concert company, Anthony and Ellis' Uncle Tom, Maude Granger, Rive King Concert company, Misco's H. D. Troupe (two engagements), Alice Oates, M. B. Curtis, Sol Smith Russell (two engagements), Milton Nobles, Slavin and Smith U. T. company, Legion of Honor (two engagements), Camilla Urso, Jay Rial's H. D. Troupe, Leavitt's Opera company, Mr. and Mrs. George S. Knight, Fanny Davenport, Donaldi Concert company, Charlotte Thompson, Frederic Paulding, Sara Bernhardt, Willie Edouin's Sparks, Strakosch-Hess Opera company (two engagements), Hartz (Magician), Robson and Crane, T. W. Keene, B. Campbell's Galley Slave, Harrison's Photos, Equine Paradox, Hazel Kirke, Child of State (Hoey and Hardie), Gosche-Hopper, Hundred Wives, Haverly's Original Mastodons, Helen Potter's Pleiades, San Francisco Minstrels, Rentz-Santley company and Tony Pastor. It is understood that Mr. Whitney has all the leading attractions secured for next season. Mr. Bills, the popular and courteous business manager, will continue in the same capacity, and to him and his polite assistants THE MIRROR correspondent is indebted for many courtesies.

PENNSYLVANIA.

BRADFORD.

Wagner's Opera House (Wagner & Reis, managers): This house is undergoing extensive operations, and an additional gallery is being built, and the entire structure will be encased with a brick wall.

Gem Theatre (M. J. Cain, proprietor): Large audiences greeted an excellent company during the race week just closed. The new faces on the 19th: Lord and Vanleer, Matt Green and Dick Roll, Dan, Gussie and Baby Hart, Wesley Brothers, Conrad and Kelley, Allen and Hart, Lizzie Mulvey and Nellie Bland.

Items: At Olean, N. Y., a brick opera house is to be built, in which Wagner and Reis will be interested.

ERIE.

Park Opera House (William J. Sell, manager): The season at this house now about closed, have proven a most successful one for proprietors and managers. Much credit must be given Mr. Sell for the able manner in which he has controlled the business. The following are the combinations that have appeared here: Jane Coombs, good business; Denman Thompson, immense; Rial and Draper's Uncle Tom, large; Banker's Daughter, large; Erie Orpheus Society, fair; Rial's Humpty Dumpty, large; B. Macauley, Uncle Dan'l, immense; Fisk Jubilee Singers, good; Crane as Rip Van Winkle, large; Snelbaker and Benton, very large; Mary Anderson, very large; Frank Frayne, good; George S. Knight, fair; Oliver Doud Byron, good; Our Goblins, good; Sam Jack's Comets, poor; Strategists, good; Abercrombie's Uncle Tom company, large; Tourists, large; Our Gentlemen Friends, small; Stevens' Uncle Tom's Cabin, good; Sternberg Wilhemj Concert, good; Baby Opera company, poor; J. E. Warner's company, fair; Annie Pixley, large; Rionda Concert, poor; Minnie Palmer, fair; Rive King Concert, light; Ingersoll, large; Galley Slave, good; Dr. Clyde, fair; The Union Spy, fair; Long Branch, poor; Barlow, Wilson, Primrose and West, very large; All the Rage, good; Samuel of Posen, large; Olympic Club, poor; Hermann combination, good; Frank Mayo, good; Maggie Mitchell, large; Litta Concert, large; Our Goblins, poor, Prof. Hantzman, large; Keene as Richelieu, large; Hindoo Jugglers, poor; Neil Burgess' Widow Bedott, good; Edith O'Gorman, large; John B. Gough, fair; Buffalo Bill, large; My Geraldine, good; Hazel Kirke, large; Phonograph, large; Haverly Colored Minstrels, very large; Danites, good; Leavitt Opera company, good; Bernhardt, large; Haverly's Widow Bedott, fair; Fanny Davenport, large; Oliver Doud Byron, good; Jay Rial's Uncle Tom's Cabin, large; George Holland, fair; Gilmore and Misco's Humpty Dumpty, good; Aldrich and Parsloe, good; Snelbaker's Troupe, good; Emma Abbott Opera, very large; Muldoon's Picnic, very large; Evangeline, fair; Haverly's European Minstrels, large; Nat Goodwin, Jr., fair; Harrison's Photos, fair; Lawrence Barrett, large; San Francisco Minstrels, good; Helen Potter's Pleiades, fair; Tony Denier Humpty Dumpty, good; Ford's Olivette company, good; Billee Taylor Opera company good; Liedertafel Opera, large; Equine Paradox, good; Liedertafel Huguenots, good.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Jay Rial's Uncle Tom's Cabin Company showed on the 18th to a well filled house. The people in their respective roles gave entire satisfaction. During the first act when the bloodhounds were left on the stage, one of them pushed against Mrs. Rial who was standing at the top of the stairway with the child in her arms, throwing both her and the child to the bottom. In falling she struck her head and otherwise bruised herself so badly that she was unable to appear as Mrs. St. Clair, which part had to be left out entirely. The injured lady was taken to her hotel and cared for.

PITTSBURG.

Items: All our regular places of amusement are at the present time closed.—Lillian Spencer will have a benefit at the Opera House on Friday evening, 24th inst. She will appear in Deborah, supported by J. N. Gotthold and J. H. Fitzpatrick. A matinee performance will be given on the following day, when Miss Spencer, with the same support, will appear in Camille.—John Kinlan, supported by home talent, will fill a week at Library Hall, commencing 20th. The Fairy Circle will be given.—Fred A. Parkes has his Rink building in good shape again, and is continuing his Summer nights' concerts to good business.—The first performance of Toerge's Summer Nights' Festivals was given at Silver Lake Grove 16th to a very large audience. The concerts will be continued during the Summer.—John A. Ellsler's marriage to a Cleveland lady will take place shortly. After this marriage Manager Ellsler will have but one unmarried child in his family, Miss Annie.—J. N. Gotthold will remain in this city during the heated term. He goes out with the Michael Strogoff party next season.—In all probability William Rinehart will be Fred Parkes' treasurer at Library Hall next season.—The musical prodigies, the Hotchkin Sisters, will give an entertainment in this city on the evening of the 21st.

YORK.

Opera House (E. W. Spangler, secretary): The Spring season is at an end. A population of 20,000 was so long deprived of first-class entertainments by reason of not having a suitable theatre that the few good attractions which have appeared here for this our first season, commencing May 23, has whetted the theatrical appetite to a keen edge for next season. This is a very wealthy and thriving city, and good attractions will never fail to meet the most adequate encouragement. Among the attractions booked for the coming fall and winter are: Rose Eytinge in Felicia, Mr. and Mrs. Chanfrau, Adam's Pantomime, B., W., P. & W.'s Minstrels, Hearts of Oak, Haynes' European Minstrels, The Tourists, Edgewood Folks, Callender's Georgia Minstrels, Uncle Tom, the Lingards, Buffalo Bill, Barney McCauley, All the Rage, Denier's Pantomime company. First-class comic opera companies are very much desired, and would receive the most liberal remuneration.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): The Corinne Merriemakers closed a week's engagement 18th. The house will be occupied this week by the illusionist, Balabrega, assisted by two other magicians.

Low's Opera House (William H. Low, manager): A company, under the direction of Edward E. Rice, will occupy this house 24th and 25th, presenting the opera of Billee Taylor.

Theatre Comique (Hopkins & Morrow, managers): This week closes the season, which has been a very successful one to the managers. The theatre will be almost entirely made over before the commencement of the Fall season.

Sans Souci Garden (William E. White, manager): Billee Taylor is still the attraction. It is said additions will be made to the company for Boccaccio.

Park Garden (Atkinson and McFaddon, managers): These grounds opened 20th. Haverly's Black Forty will be the attractions of the week. Opening night a grand display of fireworks by Prof. Blank.

WOONSOCKET.

Music Hall (C. H. Horton, Manager): The Corinne Merriemakers, under management of M. M. Whelan, 20th to a fair house.

Item: Music Hall is to be renovated and new scenery added.

TENNESSEE.

MEMPHIS.

Theatrical affairs in our town are very dull; in fact, nothing at all; but already we are preparing for next season. Manager Frank Gray, of Leubrie's Theatre, is in New York, and has advised us that engagements have been made with some of the best attractions that will take the road next season. The management of Leubrie's will remain same as last season. The Messrs. Leubrie Bros., owners of the theatre, are painting several new sets of scenes, and entirely renovating the house. We are promised some open-air concerts and light operas at Estival Park shortly, and it is very likely Miles' Juveniles will appear in Olivette and Billee Taylor. J. H. Robb, for several seasons advance agent of Gus Williams, arrived at his home, this city, last evening.

VIRGINIA.

PETERSBURG.

Academy of Music (John B. Ege, manager): House closed. Booked for next season: Sol. Smith Russel, Harry Clapham co., C. L. Davis, Rentz Santley Novelty co., Haverly's Mastodons, Hazel Kirke, Leavitt's New Minstrels, Salsbury's Troubadours and Callender's Georgia Minstrels.

Item: The Academy is now undergoing a thorough renovation. Manager Ege has secured the services of Milton Shummer, a first class scenic artist, who will put in entirely new scenery.

RICHMOND.

Mozart Hall (C. L. Siegel, manager): F Co., 1st Va. Regt., benefits 20th, H. M. S. Pinafore 23d, with Lillie Bailey as Josephine, E. W. Huff as Ralph Rackstraw; Caroline Richings Bernard as Buttercup; Sadie Hicks, of Philadelphia, as Hebe.

Comique (W. W. Putnam, manager): Biz good. Mona Valade closes 23d. No new faces announced.

Opera House: After a long season of closed doors will open Sept. 15 with Dusenberry & Governator managers.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Nothing in the way of amusements for two or three weeks past. The Original Fisk Jubilee Singers coming 21st, and Litta Concert Troupe assisted by the Elgin military band the 29th. For next season our enterprising, local, sharing managers, Messrs. Howard and Wilson, have secured dates for some of the best combinations on the road.

Item: Charles W. Roberts, advance agent for the Forbes Dramatic co., is spending the Summer months in the country a few miles from this city.

JANESVILLE.

Myer's Opera House (C. E. Moselev, manager): Rose Wood in Camille 11th was greeted by a large audience. As an emotional actress she displays talent of the highest order. The character of Armand Duval was presented by Lewis Morrison in a highly creditable manner. Ella Wren's personation of Madame Prudence was excellent; the support was up to the average. Nothing booked but Haverly's Mastodons July 16.

Items: The Fisk Jubilee Singers appear 22d.—The season just closed has been a moderately successful one from a financial standpoint. Manager Mosely is entitled to great credit for having presented only meritorious entertainments. During the coming season he will continue to receive only first-class attractions.

MADISON.

Opera House (George Burroughs, proprietor): A good-sized audience, composed of our best people, welcomed Rose Wood and co. in Camille 10th. To say that they were pleased inadequately expresses the general sentiment. Each act was received with enthusiastic applause, and oftimes the audience was quite tumultuous. Lewis Morrison as Armand created a favorable impression. John Lane, as Armand's father, filled the character acceptably, proving himself an actor of much merit. In a word the co. is one of the best that has ever visited this city.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Closed.

Academy of Music): Harry Deakin, manager): Cinderella, as produced by 300 juveniles under the direction of Mrs. Agnes Benton, of New York, attracted considerable attention, and the youngsters acquitted themselves very well. The Academy is to be greatly changed this summer. One important feature will be the erection of eight family boxes at the rear of the present circle, greatly improving the appearance of the theatre. The stage will be materially improved, and entire new scenery added. The past season has been a profitable one to Mr. Deakin, and he proposes to improve on this the current season.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Closed. Nothing booked before July 13, when the Vokes Family will occupy the boards. The regular season of 1881-82 will open September 5 with the Pellets, combination as the attraction.

Items: Henry Mayer, scenic artist of the Park Theatre, Brooklyn, arrived [illegible] and commenced work on the new scenery for the Grand. The work will occupy three weeks and the result will be the greatest stock of scenery in Canada. Applications from first-class companies for dates are being received daily, and the indications point to a brilliant and profitable season for [illegible].—Alfred Hudson, of the Boston Museum company, is spending a few holidays with his relatives in Ottawa.—Haverly's Baldon's will occupy the boards of the Grand August 9 and 10.

Engagements for Next Season.

We continue the list of engagements this week:

Mary Beebe, by Frohman and Williams, for The Masonic.

Edward Coleman, by Samuel Colville, for Strogoff.

Hatty Tracy, by Samuel Colville, for The World.

Harry Meredith, by Robson and Crane.

W. W. Allen, by James Collier.

Jennie Weatherby, Joseph Holland, Ella Caldwell, James Stuart, George W. Murray, Fred. Eustis, for the Rice Evangeline combination.

Atkins Lawrence, by John F. Sheppard.

W. S. Harkins, by Robert Griffin.

Carrie McHenry, for Sam'l of Posen.

John Drew, by Augustine Daly.

W. H. Burton, by Maggie Mitchell.

W. B. Fitzgerald, Clarence Graves, for Robert Buller, for Cosgrove & Rush.

W. J. Loring, by C. J. Whitney.

Minnie Monk, Harry Beckwith, for Harry Davenport.

D. H. Chase, by John T. Raymond.

Hattie Richardson, Mills Hall, for Rice and Warner's Olivette.

Oliver Wren, by Annie Pixley.

Julia Stewart, by Joe Murphy.

Mrs. Charles Poole, by Clarence Graves, Theatre, Philadelphia.

Agnes Booth, by Robert Griffin.

T. B. McDonough, stage manager, for Samuel Colville.

W. E. Sheridan, by J. K. Emmet, for two seasons.

Virginia Bray, Lillian Westervelt, Lester Lease, Harry Otis, by Sol Smith Russel.

Colonel J. H. Ross, by the Agnes Palace Villa company, as business manager.

W. H. Lytell, by McKee Rankin.

Mr. and Mrs. Charles Wheat, by D. E. Collier.

Belle Jackson, by Madison Square Theatre.

Sylvan Gerish, by Willie Edouin.

Harry Lee and Willie Seymour, for Madison Square Theatre, the latter as stage manager.

Al Lipman, by Robson and Crane.

Maggie Harrold, by the Chestnut Street Theatre, Philadelphia.

Lawrence Eddinger, by Gosche and Hopper.

William Bowen, by John McCullough.

T. H. Burns, by Bartley Campbell, for Galley Slave.

R. F. McClannin, by Janauschek.

Jennie Reiffarth, for Nat Goodwin's Rebbes.

Alfred S. Phillips, by Madison Square Theatre.

May Fuller, by Aldrich and Parsloe.

D. Gilfeather, by Frank Mayo.

Will H. Sands and Laura Le Clair, by Maggie Mitchell.

Off for 'Frisco.

The comedians Baker and Farron left Saturday evening for San Francisco to fill an engagement with Locke at the Bush Street Theatre, opening early next month.

Mr. Farron was asked what plans he and his partner had made for the coming season, and we were informed that they had just accepted a play from the pen of Fred Meader, which promises to become an excellent vehicle for the display of their ability in Irish and German specialties. Mr. Farron seems well pleased with the piece and expresses confidence in its success. There are two other authors at work upon plays for these actors, and upon their return from 'Frisco judgment will be passed upon the merits of these works.

John R. Rogers has already filled forty weeks of time for Baker and Farron for next season, and if their new pieces are successful it is more than probable that they will revisit Australia.

Several professionals were at the depot to see the actors off. They did not take a company, Locke agreeing in his contract to furnish company, printing, etc., and give them a certainty.

—Maggie Conway, a young amateur of New Orleans, intends embracing the profession next season.

NEW YORK MIRROR

FOUNDED IN 1877 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, JUNE 25, 1881.

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Arlington, Maggie
Bennett, Frank
Barrymore, M. H.
Barker, Ettee
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Bohee, James
Barrett, Lawrence (3)
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Bassett, Charles.
Beaner, Robert
Belmont, Grace
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Brown, W. L.
Barry, T. W. (3)
Bates, Marie
Bascomb, Harry
Carleton, Wm. T.
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Curran, P.
Collier, J. W. (2)
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Darling, Mrs. A. B.
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Fuller, Hugh
Farrell, Minnie
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Forbes, Charles
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Gosche, Jacob
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Knowles, R. G.
Keane, James
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Pease, Harry
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Robb, J. H.
Rial, Jay
Ryan, Sam
Reynolds, J. P.
Rickaby, John
Roberts, Richard E.
Rebers, Sallie
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Rial, Emily
Richmond, Adah
Reynolds, P. J.
Rennie, J. H.
Stanley, Earnest.
Smith, T. H.
Schwartz, Mr.
Sullivan, J. J.
Sawyer Jacob
Salsbury, Nat
Scott Siddons, Mrs.
Sullivan, J. H.
Sedgwick, Helen
Sherrington, Georgie
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Sherman, John
Stedman Edmund C.
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Saupigno, Max A. L.
Stevens, B. D.
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Thompson, Charlotte
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Tryon, Col. T. C.
Trevelyn, Jessie
Vaders, Henrietta
Vandelvere, Mrs. J. C.
Vokes Family
Wright, E. H. Warren
Wells, Grenard
Walsh, John C.
Watson and Ellis
Wagner, Cal
Wood, T. E.
Wills, John B.
Wren, Fred R.
Weber, Sophie
Williams, Georgie
Wyne, Sallie
Young, Fred

The New York Mirror has the Largest Dramatic Circulation in America.

THE MIRROR makes a special offer to persons who wish to subscribe for the Summer. The paper will be sent three months to any address for One Dollar.

The Mirror's Midsummer Number.

The unprecedented success of the Christmas and New Year's numbers of THE MIRROR has suggested to us the issue of a Special Number for Midsummer, for which extensive preparations are now being made. THE MIDSUMMER MIRROR will be issued early in July, and will mark the present prosperity of the Profession, and be a worthy souvenir of this wonderful year [illegible]. It will contain stories, sketches, poetry and letters from prominent actresses, actors and dramatists; it will be profusely illustrated; the title-page will consist of a large original cartoon, expressly designed and engraved; and it will be printed with extra care upon toned paper manufactured especially for this Midsummer Number. Orders for the MIDSUMMER MIRROR may now be forwarded direct to this Office, to the American News Company, or to any Newsdealer. Applications for advertising space will be filed in the order in which they are received, as our Christmas and New Year's experiences proved that we have not space enough to accommodate all who wish to be represented in such an Extra Issue.

Local and National Reputation.

One of the best arguments in favor of the much-abused combination system lies in the fact that it is the most available means for manufacturing successful stars. The stock actor who plays season in and season out in one theatre of necessity acquires a local reputation merely. He is seen over and over again by the same people, and his name becomes known to a comparatively limited number only. Suppose that after many years of labor he attempts the uncertain experiment of trying to make himself a star. This is the natural and very laudable ambition of three-fourths of the rising leading men of the day. He begins, perhaps, in the city to which his artistic efforts have been confined. With what result? The strong probability is that the community which has known him—no matter how favorably—only as an actor in the stock will reject him in his new capacity. They have grown accustomed to seeing his name in uniform type with the rest of the company, and they resent as an impertinence the big black letters into which it has been transformed. A stranger, he will strike out for fresh conquests—only to find himself unknown, or repulsed for the same reason that marked his rejection at the place of his artistic birth. This is different with the actor in the combination, who obviously achieves a national, and not simply a local, reputation. If he is clever his name becomes a by-word in every town in which he plays from year to year, and the transition to the firmament of theatrical planets is made by rapid stages. He has not the drawbacks of the stock actor. His name is equally well known in New York and San Francisco, Chicago and New Orleans. From season to season, if he has requisites sufficient to sustain what he attempts, his chances of being placed at the head of a combination of his own grow stronger. Every city, town and village which he visits helps to pave the way for the accomplishment of his ambitious longings. Louis Aldrich stepped from a leading position in a traveling company to the altitude of a first-class star in one season. Charles Thorne, acknowledged to be the best American leading man in this section of the country, has failed several times as a star, not because he lacks the talent to please in that capacity, but because the public have grown to look upon him solely in the light of a stock actor. Aldrich had made the path to stardom easy by familiarizing his name in a thousand places, while Thorne's fame is limited to one city. No matter what objections may be urged against the system of combinations, it must be admitted an excellent service for recruiting stars.

The Mirror's Floodtide of Prosperity.

The New York Herald, which maintains its position as the daily advertising medium of the country, in spite of its defects as a newspaper, recorded as a remarkable circumstance that during the Spring it reached its highest mark in circulation and advertising, and attained the proud eminence of the most popular of American journals. Since that period the Herald has gradually fallen from septuple to sextuple, from sextuple to quintuple, from quintuple to quadruple sheets, and it ascribes this decrease in advertising, not to any diminution of its popularity, but to the natural effect upon business of the Summer weather.

THE MIRROR, which stands in the same relation to the dramatic profession that the Herald does to business in general, has to chronicle a prosperity still more remarkable. Our circulation and advertising increased during the Spring, like the Herald's; but, instead of falling off since, it has gone on improving, until last week, in the midst of Summer, when every other paper confesses a diminution of business, we issued more copies than at any previous period of our history, and were unable to supply the demand even by printing a second edition, while our advertising was so much larger than before that it encroached on columns strictly reserved for reading matter, and presented the astonishing spectacle of a single MIRROR containing more advertisements than all our dramatic contemporaries combined.

To more than equal in a single number all the advertising of all our dramatic contemporaries, and to show a circulation in excess of all of them put together, are journalistic feats of which any paper may be proud. The Herald has accomplished the same marvellous successes upon several occasions, and can fully sympathize with our sentiments. But we take the Herald itself to witness, that to achieve such results in the middle of Summer, when every other periodical falls off in circulation and business, is totally unprecedented, and deserves a special record. This we are about to supply by the issue of a MIDSUMMER MIRROR, which will rank in interest and attractions with the CHRISTMAS and NEW YEAR'S MIRRORS, with which we delighted and celebrated the profession at the beginning of the present volume.

Of course we are proud of the unexampled prosperity of THE MIRROR; but we are more proud of the methods by which it has been secured, and of the profession which has vindicated itself by enabling us to achieve such prosperity. THE MIRROR was established to give the profession a decent, honorable and respectable organ, and to protect the professionals from the harpies and blackmailers that were disgracing and abusing it. There were those who predicted that we could not succeed, and who libeled the profession by claiming that actresses and actors loved to see each other slandered. The prosperity of THE MIRROR is a most triumphant refutation of these libels upon the profession. We have never condescended to sully our pages with slanders and scandals; we have printed no word which, dying, we could wish to blot; we have attacked only the disreputable and vile; and yet, look at the results! Our circulation and advertising exceed those of all other dramatic papers combined, and ladies and gentlemen take our paper and advertise in it who would not touch any other dramatic journal with a pair of tongs.

We have already permanently enlarged THE MIRROR; we present each copy to our readers cut and pasted, so that any one page is as accessible and readable as the others, thus increasing its value to advertisers; but we are now forced to consider the advisability of a further increase in size, so as to make THE MIRROR the largest, as it is the most largely circulated, dramatic organ in the world. We have improved the quality of the paper and of the printing, and have purchased new fonts of advertising type, which combine all the latest novelties in that department; and our patrons may rely upon it that every improvement which prosperity can suggest and capital purchase shall be promptly adopted. Our subscription list now includes clergymen, merchant princes and fashionable leaders, besides every member of the theatrical and musical world. As for the contents of THE MIRROR, they speak for themselves. It is our intention not to have a single dull line in any issue; and, unlike all other journals, our advertisements are as readable and as widely read as our literary matter. This is a peculiarity of THE MIRROR. The Herald often boasts that it prints as valuable news in its advertising as in its telegraphic columns; but even the Herald advertisements are not so handsomely printed, so readable, and so full of information as those of THE MIRROR, although we frankly admit that it is the one journal which approaches us in that respect.

We shall shortly take occasion to indicate the direction in which the contemplated improvements for our New Volume will be made. Our readers will endorse the statement that we are not in the habit of printing vague promises, and that we are more inclined to call attention to what has been done than to forecast what is to be done in our efforts to make THE MIRROR the best dramatic paper ever published. Our corps of special correspondents, however, deserve a word of hearty recognition, and the pledge that their invaluable contributions shall be even more carefully and attractively published in future. A novelty in journalism will decorate our columns at the opening of the next theatrical season, and many of our contemporaries are already wondering what this can be. They shall see in due time. In the meanwhile, we have to tender to the whole profession our thanks for sharing their prosperity with their journalistic representative, and making the season of '81 as remarkable in our history as it has been in that of the drama. We are contented to be the thermometer of the profession, rising in influence and prosperity as managers and actors do, and we assure them that no step backward will be taken while THE MIRROR keeps its present hold upon both the profession and the public.

Extravagance in Scenery.

In another column will be found the affirmative argument of a debate on the relative importance of scenic adjuncts to the stage which was delivered at the last monthly lunch and meeting of the Society of Sorosis. As gentlemen are not admitted to the social reunions of this band of celebrated women, it may be a matter of wonder to many how THE MIRROR obtained a verbatim report of Mary Kyle Dallas' exhaustive speech. But that is a question which we must leave for the uninitiated and credulous to wonder about. From the open expressions of disapproval with which the majority of the fair Sorors received the telling remarks of the lady for the affirmative, it is but natural to presume there is no especial love borne the profession by these able ladies. It is worthy of note, however, that such a practical subject as the influence of scenery for the good or injury of the stage should claim their learned attention and merit their discussion.

There is no doubt that extravagance in scenic display has ruined scores of ambitious managers. On the other hand, it is quite as evident that lavish mounting has been the means of bringing more than one enterprising director of amusements into celebrity and opulence. The Union Square Theatre, aside from the general excellence of its plays and acting, is noted for artistic settings and effective stage pictures. Mr. Palmer has established a high standard of scenic art for his place, and it pays him amply to keep it up. Indeed, he could not now afford to stint a penny in this direction. The public that sustains the Union Square patronizes it in the expectation of seeing fine scenery, and it would experience dissatisfaction and disappointment were the grade lowered. Now, on the other hand, Mr. Henderson, at the Standard, or Colonel Haverly, at the Fifth Avenue, are not called upon to mount the pieces they produce in the same lavish style. Mr. Henderson's patrons do not, and Colonel Haverly's could not, expect it. Yet Mr. Henderson, as a rule, sets his pieces well enough to satisfy the requirements of an average audience; no one knows better than Colonel Haverly that the people who support the Fifth Avenue go to see the acting, and the scenery is but a minor consideration. The scenery at all our theatres is good enough. A little more attention and money paid to the acting department pans out better for the majority of managers than the extravagance that has swamped many misguided people who have considered this the principal stepping-stone to popular favor and financial success.

After all, if the Sorosis would devote its attention to the development, encouragement and recognition of the struggling women of the stage it might accomplish higher achievements than in eating Delmonico's tempting lunches and listening to feminine forensic displays on questions the practical application of which they neither appreciate nor understand.

Personal.

SPENCER.—Lillian Spencer, whose picture we print, is a pretty young lady, who goes out with Frank Mayo next season to play juvenile parts.

LINGARD.—Alice Dunning Lingard sailed for London last Saturday.

LIPMAN.—A. S. Lipman goes with Robson and Crane next season—his third with those gentlemen.

GRAHAM.—Annie Graham is seriously ill with malarial fever at Philadelphia, where she is visiting friends.

STRANGE.—Strange that such an upright writer as Cazauran should call his farcical adaptation for the Square An Upright Man.

BOOSTERS.—Only agents and actors with engagements are eligible to membership in the Boosters Club. None others need apply.

DENHAM.—George Denham has been engaged to play Syntax next season in Cinderella at School. Rice has purchased the right to produce the opera next season.

WEATHERSBY.—Emie Weathersby will make her American debut as Chloris Slatepencil, the lisping school girl, in Cinderella at School, at the Boston Museum July 4.

DROPPED.—Lillian Cleves Clarke has dropped her last name. Hereafter she will be professionally known as Lillian Cleves.

RICE.—Ed Rice paid THE MIRROR a visit yesterday. He says he will transform the Surprise Party into a comic opera company, singing Billee Taylor and Cinderella at School.

HUB.—Arrangements have been made at the Boston Museum to illuminate the large hall adjacent with colored lights and decorate it with flowers and ferns, giving it the appearance of a Summer garden.

CONLY.—George A. Conly has been engaged for Emma Abbot's company. The terms he gets are $7000 for six months. $3000 as guarantee has been deposited in the Bank of the Metropolis by Mr. Wetherill.

DUNLAP.—Mattie Dunlap, a very attractive young lady from Nashville, Tenn., is now in the city studying for the stage. She has received several offers for next season. Miss Dunlap gives much promise of future success in her chosen profession.

VENN.—The familiar features of Topsy Venn embellish the first page of THE MIRROR. Miss Venn has come into more recent prominence through the Pennsylvania Railroad accident, which resulted in a narrow escape from a terrible death.

GARDNER.—Frank Gardner has let his little secret out at last. He is the beatific parent of a five-year-old son, who was born during the run of the Big Bonanza when Daly had the Fifth Avenue Theatre, in which piece his mother played just previous to the interesting event. The son and heir is named Bonanza in consequence.

MANN.—Harry Mann is a man of remarkable mystery. Everybody thought he was married two years before the event really took place, and it was generally believed he was this week out West with his bride on a pleasure trip. All wrong. Harry turned up in THE MIRROR office yesterday charged with some business from Colonel Haverly. He assures us that we may announce, with no danger of being contradicted, that he will leave some time next week.

WARDE.—Frederick Warde, the tragedian, is but thirty years of age, but he has been acting since 1867, and during that period has gained for himself an enviable reputation. His time for the coming season is being rapidly filled, as he is well thought of by the managers over the country. Warde's repertoire consists of Hamlet, Richelieu, Othello, Merchant of Venice, Katherine and Petruchio, Romeo and Juliet, Lady of Lyons, Richard III, Macbeth, Ruy Blas, Julius Cæsar, Virginius, Brutus, Fool's Revenge and Damon and Pythias. A strong company has been engaged to support Mr. Warde, under John J. Collins' management.

Frank Gardner's Purchase.

"Heard you've purchased a new play for next season. What is it?" inquired a MIRROR man yesterday of that good fellow, Frank L. Gardner.

"A Soldier's Wife, by Stanley McKenna," replied the Legion of Honor manager.

"What will you do with it?"

"I intend producing it during the season, and will obtain a New York opening for it."

"Will you run it in connection with your Legion of Honor?"

"No. I intend engaging a separate company for its production. It will not interfere with my other drama."

"What is the style of your acquisition?"

"It is a drama of the day, dealing in scenes immediately following the late war, and, in my opinion, it is one of the strongest plays I have seen of the kind. Indeed I have never been so much surprised with a piece since I saw the Two Orphans produced in Paris. I had to do some still hunting and quick work to secure it. Several parties were after it, but I got the inside track by putting up $1000 cash on last Monday. I think I am fortunate in securing such a strong play."

"You appear quite enthusiastic."

"Well, I believe I have excellent reason for being enthusiastic. I feel confident that A Soldier's Wife will be a success. At my opening in this city there will be at least seventy-five people on the stage. It is a local drama that will please New Yorkers, while it contains an element of humanity that appeals directly to the great heart of the people at large."

THE MIRROR certainly hopes Mr. Gardner may have all his anticipations realized.

Lillian Cleves.

Miss Lillian Cleves (Clarke) has decided to go on the road next season as a star. The news will gratify the play-going community, which has been deprived of her impersonations during the past year. We are told Miss Cleves will appear in the dramatic success, Only a Farmer's Daughter. This character, by-the-by, Mr. Barnes says he created especially for her, but owing to previous engagements the lady could not accept the terms proposed. Now, however, we may be prepared to see a lady star who combines a sinuous grace and emotional tenderness like Clara Morris, with the vitality and tigress-like force of Lucille Western. Miss Cleves will be leading attraction next season, as she is young and handsome.

A private exhibition of Miss Cleve's costumes, just arrived from Paris, was afforded some lady friends yesterday, and the society belles will have an opportunity of seeing Miss Cleves completely eclipse many others who pride themselves on their marvels of drapery, laces and feminine furbelows.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABORS' LOST.

And still the venerable Fiske harps upon those alleged MIRROR inaccuracies, excusing the *Spirit's* mistakes, that I pointed out, with the lamest sort of explanations. For instance, I set him right about Edwin Thomas Booth's name, which he had changed for the purpose of telling a good story to Edwin Forrest Booth. Now he attempts to justify his error by laying it upon a brother journalist. "William Winter," says Fiske, "who is pretty good authority, gives Edwin Forrest Booth in *Harper's* for June, which contains Mr. Booth's biography." Fie! Fie! This explanation is afflicted with the spring-halt and blind staggers. The idea of making the *Tribune's* critic an authority upon anything except tragedians' farewell poetry! I can trot out a higher authority than Fiske's, which is *spirituelle* and unreliable. Mrs. Junius Booth, Sr., says Edwin Thomas was the name given at the christening. Mr. Booth's own mother ought to know whether her son's name is Edwin Forrest or Edwin Thomas, and anybody will admit that mothers can discount biographers every time in the matter of their offspring's middle names. This, I think, finally disposes of the question, and despite the apologetic tone of the *Spirit*, fixes the blame for this mistake on the guilty, erst-infallible Fiske. Next he flounders out of his Den Thompson invention, by printing a lot of imaginary statements purporting to be a true sketch of his career. This has already been published in this department, ungarnished by Fiske's Summer-night's dreams, and as it is unnecessary to reproduce it, that disposes of argument number two. As to Donna Juanita, Fiske's third inaccuracy, it was not rehearsed in Boston for a new York production, but was done there in as good, if not better style, than at the Fifth Avenue, and achieved a greater success. Not only this, the opera was sung in Montreal and several other places before it reached the Hub, which gives still further proof to my statement that Donna Juanita was "not the Fifth Avenue's own new opera." Although the sere and yellow Fiske shows by his attentions that he reads THE MIRROR faithfully, still he has little chance to use its news, because his matter for the *Spirit* has to be written by Wednesday night. If this were not the case he would not fall so easily into the traps that are set for the unwary who study theatricals from a parlor window, and gather dramatic news from the wilds of a municipal back yard.

* * *

There is no use in going to the venerable critic of the *Spirit* for satisfaction (or information) since he has none to give; but perhaps somebody who reads his journal will kindly tell me where Fiske got the news that Raymond's engagement in San Francisco closed successfully June 4; also, where he learned to spell Catherine Lewis' name with a K; also, what the English adapter of Felicia had to do with Cazauran or his version of Delpit's story; also, how he learned that the California engagement of Tearle, Eyre, and the rest, would be off unless Maguire sends the tickets for *both* journeys.

* * *

There is only one hope that the oracle of the *Spirit* may sometime regain his lost reputation for infallibility. This lies in his own admission, "We do not profess to be infallible, although we always try to be correct." That's honest and to the point. When the oracle professes less he will be able to accomplish more.

* * *

THE MIRROR'S lively contemporary, *Chaff*, of Detroit, takes up the Poe Memorial business and says that the dramatic papers say a great deal about the matter, because to raise funds for the bronze medallion the actors of New York have contributed largely by giving benefits to the object. Now, if this paper's attitude on this question is not thoroughly understood, as the Detroit paper's observations would seem to imply, I wish to set the matter in its proper light right here. I am not opposed to the erection of a suitable tribute to the weird poet's genius, but I steadfastly maintain that it is the duty of his admirers, together with the literary people of New York, and not of the theatrical profession, to perpetuate his memory. Poe has by no means been forgotten. He has a handsome monument at this moment in the city of Baltimore. The scheme of enrolling the assistance of actors was not considered for a moment then. And why should it have been in this case? If there isn't spirit and appreciation enough in the metropolis of the United States, with its million and a half inhabitants, to raise means for the memorial by public subscription, then this city doesn't deserve to possess it. Every cent that has been secured up to this writing has come through the instrumentality of the actors, from whom Poe, who was neither a dramatic writer nor a contributor to dramatic literature, has no especial claims for recognition. If their services had been asked to aid in procuring a statue of the elder Booth, Cushman, or any other dead and gone actor of renown, I would not utter a word of discouragement; on the contrary, such an object, in my estimation, would deserve the ardent support of everybody in whatever way connected with the stage. But even then, the stubborn fact remains that the old, the sick and the destitute of the profession should have the first claim upon attention, and until an Actors' Fund is established upon a sound and thorough basis, I shall be unable to hold my peace.

* * *

"Patti is coming," and "Patti is not coming," has been the substance of all the cablegrams about the *diva* received during the past week. The last dispatch gives hope to the expectation that she will visit our shores next season. It is improbable that Nicolini will allow Madame to make the venture under any auspices save his own. However, Henry Abbey has been trying to effect an arrangement, but the lady has a weather eye constantly on the lookout for big terms, and it is unlikely that she will find anybody willing to take the tremendous risks involved by the immense certainty she insists on demanding. Patti is an American woman, but she lacks patriotism in business matters.

* * *

Cryn Winkle: His Sillytongue criticises the grammatical construction of the sentence printed on our editorial page: "The NEW YORK MIRROR has the largest dramatic circulation in America," and takes exception to the adjective, "dramatic," as applied to the circulation of a newspaper. "Probably," says Mr. Winkle, "the editor meant to say spectacular circulation." The æsthete is wrong. The editor meant nothing but plain, unconditional *dramatic* circulation. Webster agrees with him, too—and Webster's support in such matters is not to be sneezed at, you know. The reliable old friend says that "dramatic" means "pertaining to the drama." Now THE MIRROR is a reflex of the dramatic events of the week, hence it has the largest circulation pertaining to the drama in America, or, as the editor with a laudable view to clearness and conciseness prefers putting it, "The NEW YORK MIRROR has the largest dramatic circulation in America." The æsthetic Winkle shouldn't talk dictionary. His researches between the covers of the great Unabridged have been confined exclusively to the discovery of obsolete words. His palæstric perscrutations have not coerctated a claudicative obfuscation of common sense or common grammar.

* * *

If the strictures of Cryn Winkle were correct, and his novel interpretation of grammar and the dictionary possible of proof, what a funny series of mistakes you and I have been making ever since we learned to speak. The "dramatic" profession, to which we allude, would signify a comic, tragic, or melodramatic calling; the "dramatic" newspaper might be a burlesque or farcical journal; the "dramatic" critic would perhaps mean a tragicomic scribbler; the "dramatic" author might be imagined as a besocked and bebuskined spouter of intense speeches—in short, there's no end to the singular definitions current professional phrases might assume were the peculiar grammatics of *Cryn Winkle: His Sillytongue* admissible. But they're not, so there's an end of it.

* * *

Cryn Winkle is an imperfect mirror of Steele Mackaye. He has been living upon that talented gentleman's ideas by putting them in print for a number of years. Mackaye shouldn't be saddled with the didactic Winkle's pedantry and bad grammar—those are the æsthete's own and only contributions to the journalism of the day.

* * *

Libels and personalities are not confined to newspapers. They have entered into the field of literature as well. Beaconsfield set the example of introducing noted characters in his novels, and the smaller fry of fiction writers immediately followed in his wake. The practice has found its way to this side of the water (as most pernicious foreign things do), and two Summer novels, or rather novelettes, by authors who are known as dramatic writers, have just been issued from the press which forcibly illustrate the evil. One of these is exquisite Edgar Fawcett's story, The Gentleman of Leisure. After a careful perusal I have been unable to discover the slighest pretension to which it can lay claim to literary merit—as a book, The Gentleman of Leisure is as silly as was Sixes and Sevens as a play. The severe handling which Sixes and Sevens received at the hands of Townsend Percy in the *Star*, aroused the enmity of Fawcett, who wreaks vengeance in return by writing up T. P. as a double-dyed villain in his book. The aristocratic name of the critic is only altered in part, "Townsend Spring" flimsily concealing the identity of the handsome newspaper man. The idea of painting good-natured, warm-hearted, kindly Percy as a black-hearted scoundrel would be preposterous, if it did not present Fawcett in the light of a guy or—Charles Brown.

* * *

The other example is found in the book of a dramatic critic on the *Herald*—Ross Raymond. His novel, No Laggards We, is a racy, breezy, little pamphlet that will become very popular on hotel seaside piazzas this Summer. Raymond introduces a caricature which I have good reason to believe is modeled after the worthy Dr. Hamilton Griffin. Perhaps the reader will not recognize the attempt to picture Mary Anderson's celebrated step-father in the following description by which Raymond introduces the alleged prototype to the reader of his ltitle story:

Mr. Vining was a Western man; had been a judge or something or other, and rejoiced in the title, of which he was very tenacious. The Judge possessed a decided talent for self-assertiveness, was particularly fond of brandy-and soda, but also extremely fond of a pride he had managed to construct for himself—heaven knows from what foundation—in his family name and his personal honor. Let the truth be told, even though it wound the blatant judgeship in what he was pleased to consider his most sensitive point, "his honah," he had none; and for his family name he had done nothing, except blow about it; so, at least, said those who knew him best. His talk was bald and rather disjointed at all times, the result, obviously, of laying on of hands and laying down of tumblers—emptied.

Now, if this isn't an infamous libel on a thoroughly respectable and renowned Kentuckian, I'm sure I don't know what is. The idea of Dr. Hamilton Griffin indulging in B. and S.! The idea of his boasting about his honor, his family name, his step-daughter, or anything else that belongs to him! Why, after reading that description in print, Raymond's conscience ought to give him no rest for the balance of his natural existence. If the caricature had any points of nature or truth about it, the crime would bear even a graver aspect. But to mention brandy-and-soda in the same breath with the name of Dr. Griffin, falls little short of an atrocious outrage. If Miss Anderson's step-father looks at it in the same light, we may expect another Burr-Hamilton episode at Weehawken. Raymond, fly ere 'tis too late. Prove that you, like the hero of your novel, are no laggard when Griffinic Nemesis may soon be at your heels.

* * *

Hark, hark! The dogs do bark,
The fakirs have come into town;
Some have got funny, but none have got money,
And board bills aren't paid by renown.

* * *

I understand that several contemporaries have inadvertently stated that the author of Elfins and Mermaids has gone back to his occupation of grooming horses and washing carriages in Albany. This is a sad mistake. The enterprising Brown is not crushed so easily. That he still clings tenaciously to the theory that there was a dark conspiracy to defeat him, and that his confidence in the triumph of his remarkable composition remains unshaken, is shown by the following advertisement which I saw among the Business Opportunities in the *Herald* the other morning:

I WANT A PARTNER WITH CAPITAL TO reproduce my comic opera, "Elfins and Mermaids;" a perfect success.
CHARLES BROWN, Herald office.

I wonder if anybody has caught at this "opportunity." Surely Brown should find no difficulty in enticing capital to assist in reproducing a perfect success.

* * *

The fortunes of a manager who could get Vennor on his salary list would be worth more than a half column notice in the *Herald* every day in the year. By the exercise of his remarkable foresight he could direct the best time for the opening of the season, the production of new plays, and the many other important matters that harrass and worry managers. Now that the day set apart for the destruction of our world has passed by, and the general breaking up of everything has flashed in the pan, we may look for a clear course and no interruption; for the length of our existence at any rate. Progress will necessitate many changes in the administration of theatrical as well as other affairs, and it won't be long before every well-regulated theatre will have its continuously employed weather prophet, to tell the anxious manager something about the dates ahead of Eolus and his perturbed relations.

* * *

One of the most constant annoyances at the theatres that I have noticed during the past season has been the lack of a proper quantity of programmes. This is of no particular moment to the dramatic critic who know the people in the cast, but it is particularly irritating to the fellow who pays his money at the box-office for a seat, and who has a right to a house-bill included. Frequently, especially at the Fifth Avenue and Standard, I have found the programmes entirely gone before one-third of the audience had arrived. This trouble is not niggardliness, but carelessness on the part of the manager, whose duty it is to see that everyone of his patrons is treated with equal impartiality to the bill that gives him an insight into the accompaniments of the play. Often less than five hundred programmes reach the theatres from the printers as late as eight o'clock, and they are quickly confiscated with pell-mell haste before you can say Jack Robinson—or anything else. Occasionally the breach is filled, and the grumblers quieted by sending down the dodgers that serve as programmes for the *habitues* of the gallery, leaving the gods also unprovided for in this respect. I trust this season our managers will give this matter the attention it deserves, and let no stint be exercised in the proper supply of bills of the play.

* * *

What next! The agents and managers on the Square, who have nothing better to do, are banded together in an association with the expressive title "The Boosters." The object of this club, as its name delicately suggests, is a mutual benefit scheme. When an agent wants to get a particular position, a petition to the manager having it at his bestowal is filled out and signed by every member. The combined influence of all these fellows is supposed to act as a powerful lever in lifting the object of the petition to the niche he desires to occupy—hence the name "Boosters." Already four men have been placed through this means. One peculiar condition arranged at the organization is that the association shall continue until one of their petitions is denied. Should this sad event take place the Boosters are obliged to dissolve—the club I mean, not the members. Frank Gardner, of course, takes an active part in the workings of the arrangement, (when indeed was Gardner not connected with or advocating some ingenious scheme?) and from the interest he manifests in everything pertaining to it, I should imagine he expects to get some sort of a boost himself one of these days.

* * *

Last Friday night the Chief of the Fire Department sent around a formal notice to all the theatres to have a suitable diagram showing the means of exit from the house printed nightly in the regular programme in a conspicuous position. The theatres will probably not comply with this order, as the season is in its last gasps, until the Fall. The practicability of finding one's way out of a crowded theatre in case of fire by means of printed directions seems somewhat doubtful to me. If a conflagration should begin I don't think anybody would stop long to get his bearings from the programme and then cut his stick. That is a time when nobody stands upon the order of his going, but goes at once. Regular theatre-goers are thoroughly familiar with the exits of the places of amusement. Strangers who are not acquainted with them at all will scarcely benefit by studying the plan of the building. Still, the order can do no harm; on the contrary, anything that tends to show the Fire Department alive in the performance of its duty, and watchful of the public safety, is a good thing, and it is quite proper the managers should aid them in the discharge of their functions.

* * *

The Centre Street scrivener is back again from England, unaccompanied by the blast of newspaper bassoons that signalized his departure a few weeks ago. He hasn't secured Modjeska, he hasn't secured anything, and he mopes about o' nights with his tail between his legs, like the meddlesome, treacherous little toy dog that he is.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABORS LOST.

A MANAGERIAL RIPPLE IN NEW HAVEN.

GRAND OPERA HOUSE,
NEW HAVEN, CONN., June 13, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I notice that your New Haven correspondent of June 4 has given to your paper a partial list of theatrical, variety and musical combinations which have visited New Haven this last season, and undertakes to mislead the public by representing the majority of these combinations as playing at the Carll Opera House when, in fact, at least two-thirds of those named as at Carl's were playing at the other houses.

Another thing he undertakes to give is the patronage of each entertainment. Some he pronounces very large, some large, others good, fair, etc.; and in doing this he is very much in error. Many houses that he reports large or good were small, and those he cal fair were very bad.

At my house he names but seventeen companies, then classes one hundred and eighteen entertainments as lectures and combinations of an "inferior" character. I will give you a few of the combinations which he neglects to give your paper, and at the same time reports them as "inferior:" Haverly's Colored Minstrels, twice this season to overflowing houses; Barlow, Wilson, Primrose and West, to the full capacity of my house; Harry Miner's Pat Rooney combination, twice this season, to fine business; Mrs. G. C. Howard's Uncle Tom's Cabin company, to fair house; Gilmore and Miaco's Humpty Dumpty and specialty company, twice this season—first to good business, second time bad weather and light business; Yale and Amherst college concerts, good houses; Around the World in Eighty Days, light business; Fisk University Jubilee Singers, two nights to large houses; Snelbaker and Benton's combination, to fair houses; Mrs. Scott Siddons, two nights and matinee, large houses; Annie Ward Tiffany, two nights, light houses; Ada Richmond company, also light; Tom Thumb combination, one week, to immense business; American Comedy Four, two nights, fair business; Bunnell's New York Museum, one week, to very fine houses; Professor Spaulding' Illustrated Lectures on Rome, six nights, to full houses; Miss Kate Fields, to full houses.

Now, Mr. Editor, I do not see why these entertainments should be classed as "inferior," and why should this correspondent of your valuable paper assume to attempt to injure my house and business by reporting a majority of the companies playing at my house as "inferior." You must be aware that it is not treating the above-named companies fairly to classify them as "inferior." I would know that you have to accept the reports of correspondents with no means of knowing whether they are correct or not. I feel it my duty to write you the above, trusting that you will ask your New Haven correspondent to be more particular in future to give you a correct statement of New Haven items.

If you will insert this in your paper I will consider it a favor.

Yours truly,
CLARK PECK,
Proprietor Grand Opera House.

NEW HAVEN, CONN., June 13, 1881.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—Just so much as such statements help or hurt just so much do you injure me in your resume of the business done in the houses in this city during the past season by crediting to Carll's Opera House, in your issue of June 4, the following attractions: "Agnes Leonard, good; J. B. Studley, good; Deacon Crankett, fair; Williams concert, fair; Willie Edouin's Fun in a Photograph Gallery, large; Hazel Kirke, large; Boston Theatre co., good; Joseph Murphy, large; Needles and Pins, large; Genevieve Ward large (over $700); Emma Abbott Grand Opera company, large; Mr. and Mrs. [illegible] frau, good; Goodwin's Ironique, good; Surprise Party, large; Frank Mayo, good; Macauley, good." These shows have been included in the list that played at my house and not at Carll's. I feel that it is unjust on me to take my attractions to make a respectable showing for the Carll House. The truth of the matter is, that the [illegible] of performances for the two houses during the year, of which the Carll [illegible] to 99 and my house to 138. Of the latter number given at the two houses [illegible] first-class or recognized attractions being minstrels, Uncle Tom's, Humpty Dumpties, etc. Of the Carll attractions the Carll house had [illegible] balance, 79, played at my house, but simple justice that you publish the facts in relation to this matter. I think the matter was done by [illegible] a mistake often made in the management paper, and yet the injury is the same though it were done intentionally.

Very truly,
JOHN [illegible],
Lessee and Manager New Haven Opera House.

[Manager Near's letter does not help us in fixing the article in question. We refer the Editor of THE MIRROR to Mr. Peck's communication, however, which puts the case in the proper light, leaving whatever responsibility may be attached to it where it belongs. Our staff of correspondents are allowed to express whatever opinions they choose, provided they are free from bias or personality. The columns of this paper are just as free to every manager who may differ from the views of our dramatic correspondents. We are not in a position to verify statements made to us by these latter, therefore we are not always ready to print letters of correction when so few mistakes are made by a staff of over three hundred men scattered all over the country is a significant proof of the commercial representatives general reliability and correctness. In the case of the New Haven correspondent's summary, there has evidently been an error of omission in the names of the New Haven Opera House and the Grand Opera House. At any rate we shall give our correspondent an opportunity to explain next week. The correct list of attractions is given in another column.—ED.]

CARD FROM MR. HOLST.

ROCHESTER, N. Y., June 13, 1881.

EDITOR NEW YORK MIRROR:

My attention has been called to an article in your columns stating that I am the author of a comedy called Rooms To Rent, which J. H. Gulick claims I have transferred to him. I wish to state most distinctly and emphatically that this is not true. The facts are that I never signed a contract with Mr. Gulick, while he was in the employ of H. L. Ensign, and never sold the play Rooms For Rent for Mr. Ensign. This contract, to which I refer, Mr. Ensign, and on this representation I signed it. Mr Gulick afterwards came to me with another draft which he wished me to sign, and which I did. In this second draft he inserted clauses stipulating that I was to furnish him a play to be called Rooms To Rent, and various other points intended to deceive a foreigner and one not versed in the English language. When I discovered Mr. Gulick's crookedness I refused to furnish him any manuscript whatever, told him of his duplicity, and denounced him then as I do now. The only play I have had any part in constructing is called Rooms For Rent, which Mr. Gulick managed for Mr. Ensign last season. Mr. Ensign is co-author of that play with me, and we have given the sole control and management of it to Robert Spiller. This is the play which Joseph A. Gulick seeks to capture by trickery and fraud.

Trusting your uniform desire for fairness and the right will prompt you to give these facts to the public, I am,

Yours sincerely,
EDWARD HOLST.

—John R. Rogers two years ago entered suit in the Marine Court against J. K. Emmet for salary due him as business manager and recovered judgment for $637. Emmet appealed the case, and last week the appeal was argued and the case taken under consideration by the court. Rogers expects a favorable decision, in which event Emmet will probably take the matter to the Superior Court. It has already cost him $700, but he says he will spend $25,000 before he will pay the judgment.

LONDON, June 11, 1881.

There are very few cases on record of a large family, particularly of sisters, existing for so long a period in such perfect harmony as have, and as still exist, the numerous scions of the clan, Arts. This unique amity is probably traceable to a consciousness of their individually and collectively exalted functions, elevating them far out of the range of ordinary feminine jealousies and weaknesses; but it may possibly be the result of their lack of personal tangibility, which at any rate prevents practical conflict. A condition which merely has a psychic existence decidedly includes freedom from a multitude of those tribulations and consequent sins and wickednesses which sore, let and hinder in running the race that is set before them, those unfortunates who are compelled to have their being *in corpore vile*. To our mortal integuments must assuredly be laid the responsibility for all the evil in the world. Could these be abolished, love and jealousy, most fruitful sources of trouble to-day as ever, would be unknown, for who would love if women were not fair. Patronage troubles in mighty republics would cease, for that which lacks form does not desire a rich appointment. Land league ing would be of no account, for what does a floating spirit know about roads and acres. Aristocrats would no longer fear the assassin's bomb since phantoms cannot be blown to pieces; in short, there would be nothing but universal accord and harmony, inasmuch as no one could covet his neighbor's goods. It may be that a soupçon of extravagance flavors these deductions, but if anyone can devise a means of bringing about such a reorganization of society, the writer will be the first to agitate for the creation of a goblin statue in his honor. At any rate, it seems reasonable to account for the lasting goodwill that binds the kindred Arts, none of which are more affectionately related than painting and the drama. A friendly emulation animates them both, and occasions succeeds. The drama reproduces in living shape the truest efforts of the painter's skill, while upon the canvas of the artist the most impressive situations of the stage are depicted in fashion more permanent if less vivid.

Pictures can be dramatic without being theatrical and theatrical without being dramatic. In this year's Grosvenor Gallery exhibition that axiom is several times exemplified. Thus the largest and in most respects the most interesting picture, the Boat of Charon, is intensely dramatic, yet has no smack of the theatre about it, leaving out of question, gentle reader, the scanty costuming of the *dramatis personæ*. The scene depicted is that described in the third canto of Dante's inferno, in which the passengers ferried across the Styx by old Charon are so vividly described. The cargo consists of those who have come to their fate through the sins of love. In the prow of the boat an old hag supports a young girl whom she has tempted to her ruin, and who with discouraged air and uplifted arms curses her. In the centre two guilty lovers continue their illegitimate felicity, while the boat is crowded with the victims of their own transgressions. One of the most impressive figures is that of a pale-faced mother who has just slain her child, while the grim boatman—stern and dark, "furrowed and blanched with age"—pushes off from the shore. To the left are represented the figures of the poet and his guide, Virgil, the former shrinking from the horrible sight while Virgil expounds its various features. The picture does Sir Coutts Lindsay the greatest credit. It is well painted, the grouping of the many figures introduced is skillful and striking, while a motive could scarcely be imagined. Its dimensions are about 16 feet by 9 feet. Sir Coutts has one or two portraits in the gallery, but though excellent as likenesses, these are not so agreeable as pictures. There is an unnatural pallor on the portrait of Wm. Lindsay, for instance, that rather suggests the possibility of that gentleman being about to take passage in the Boat of Charon. It was certainly painted from the same palette.

To come down to less important works, there is a very creditable story by W. W. Taylor, son of the late Tom Taylor. "The lion hath roared, who will not fear?" while another good animal subject is that by Heywood Hardy, A Sleeping Beauty, representing a leopard. Miss E. Pickering exhibits a sketch from Goethe's Faust, representing the visit to him of the Grey Sisters—Hunger, Debt, Care and Necessity—which is considerably better than her other picture, The Angel of Death. This last represents a woman sitting on a bank by the wayside, and overcome by the presence of a dark robed [illegible] the Angel, of course. There is little [illegible] with the painting except as regards the elongation of the figures, and the [illegible] shimmer; otherwise, the idea of the Angel of Death is rather eccentric. [illegible] Waller, painter, as well as poet and [illegible] has two good portraits. G. H. [illegible], A. R. A., represents Rose Stand [illegible] in a colored dress. The painting is harmoniously soft, and the expression on the maiden's face is very gentle and pleasant. One of the most important pictures is that by Mr. Millais, R. A., "Sweetest Eyes were Ever Seen." It is a half length portrait of a young girl, and is believed to have been painted from a younger daughter of the late J. B. Buckstone. There is much grace in the attitude—half facing the spectator, half turning away; but the beauty of the face is somewhat marred by the heavy shadow. It is a very charming face, however, in every feature, and attention is probably directed by the title to the "sweetest eyes," simply because Mr. Millais did not know what else to call it. As for the technical treatment, it is perfect.

Another splendid work—though this time it is a very small one—is that by Alma Tadema, R. A., "Ave Cæsar—II Saturnalia." The picture, which is only 8½ by 17½ inches, represents a group of Prætorian guards saluting the new emperor, Claudius, who hides behind a curtain. On the ground is a heap of slain. The details are wonderfully executed, and display all Alma Tadema's well-known erudition on archæological subjects. A photograph of it has been published which is larger than the picture itself.

Pursuing the even tenor of our way, we notice a pair of portraits by Mrs. Kate Perugini, *nee* Kate Dickens), and presently come upon a portrait of the lady herself, painted by Mr. Millais. G. F. Watts, R. A., has four pictures. "The Genius of Greek Poetry" represents certain mysterious creatures, indistinctly limbed, performing remarkable feats in mid air. Where the genius, or where the poetry comes in, as also why the Greek poetry, Mr. Watts may be able to explain. Far better is a delicate "Endymion." This is a small picture. The shepherd lies sleeping, while Diana stoops over to kiss him. With much grace the form of the goddess suggests the crescent moon. The singular, weirdly, indistinct characteristics of the other picture mark this also, but are entirely in accord with the subject. Of a different style is "Arcadia"—a partly draped female figure, and the "Wife of Pygmalion," another partly draped figure representing Galatea changing from the marble to the flesh. Both of these are well and firmly painted, and the melting marble is capitally suggested in the latter. Another son of a *litterateur*, R. Barrett Browning, bids fair to achieve a name as a painter of animals, and here exhibits a remarkably good study of owls. A word of commendation should be given to W. B. Richmond's large picture, "Behold, the Bridegroom Cometh," in which the ten Virgins are excellently posed, and a remarkably vigorous work is "An Old Wood Burner," by A. Legros.

A rather too light picture by T. Armstrong bears the holy plot title, "The Flight into Egypt, a repose." Why this is thus, goodness knows. Two graceful figure subjects, remarkably well painted, are Mr. Macbeth's "Path Through the Wood," and "September." These hang close by a life-size figure subject by the celebrated J. M. Whistler, "Miss Alexander." It is a harmony in grey and green, and it is also very absurd. The actual painting is all that could be desired, but the posing is unnatural and the tints unsightly. The consequence is that a pretty little girl is reduced to a very eccentric condition. Two semi asthetic pictures by Walter Crane are much more agreeable, although painted in unnatually light and vivid lines. One represents a legend of the north countree, illustrating the adventures of a lady who was changed by a spell into an objectionable worm, while the other treats of the carrying away of Aurora by Jupiter, in the guise of a bull. A lot more portraits, and a small but pleasant figure piece, "After the Bath," a girl reposing, and we come to "A Dance of Shepherdesses" and to "A Wild Boar Hunt," both painted by C. E. Halls. These are very good. The first includes a couple of young women in lightly flowing garments performing a graceful dance to music produced by a third, while an observant lamb critically contemplates the neat ankles of the *danseuses*. The colors are very delicately blended and the figures are both graceful and natural. The other piece is antithetical, but is a companion picture. Here the colors are dark and rich. Three swarthy young men have chased a couple of boars. The onslaught of the animal has toppled one over, a second is about to plunge his spear into the creature's neck, and the third aims an arrow at the other boar. The drawing of the figures is vigorous and powerful, the limbs are well laid on, but the canvas is if anything a little crowded. The second boar and the third hunter might as well have been omitted. Hubert Herkomer has a fine effect of a stormy evening, and a rocky landscape in "The Gloom of Idwal," and Amy Hughes in a small piece of the stereotyped "Rich and Poor" order, exhibits a good deal of artistic finish. A well-drawn and well-lighted picture is that by J. R. Weguelin, "The Roman Acrobat," representing a girl walking upon a tight rope, while the audience, with upturned faces, fills the area beneath. The costume of the performer is more alarming even than the business habiliments of acrobats of our own day—a rich crimson cloth folded around the hips completing the toilet. There is an easy confidence in the girl's face that disarms anxiety as to the consequences of a fall, still it is a distinct advantage to modern equilibrists that advancing civilization introduced the protecting net.

Two theatrical portraits claim attention. The first is a portrait of Madame Modjeska, painted by that enthusiastic admirer of her, Forbes Robertson. The likeness of the great actress and charming lady is very good, and the painting is also commendable. *En revers* the picture of Mrs. Osgood, by L. Cowen (gender unknown), is not desirable in either respect. The vocalist's eternal simper is there, but her delicate complexion is not. Again, the expanse of dark-red dress which she wears is ugly—and nothing but ugly. There is also a small sketch by Violet Lindsay, "Camma," playing and singing. This is probably meant for a representation of one of the most delicate passages in The Cup, a passage which Miss Ellen Terry renders especially delightful. It is, however, more of a caricature than anything else. Almost the last picture in the gallery is that by J. H. Pollen called "Three Fisher Maids." Three young girls (of immature age) are fishing in a little stream. Their petticoats are carefully tucked up around their waists, to the advantageous display of the longest and the lankest half dozen legs ever seen on canvass. If any such exist in the flesh the owners are to be pitied. Considering the apparent age of the Fisher Maidens, and allowing for growth in proportion to their years, they will probably by the time they reach twenty stand something over ten feet in their *bas de soie*.

There are in all somewhere about three hundred pictures in the Grosvenor Gallery. There is not space to refer to many meritorious works, but it is only justice to mention a magnificent portrait of Professor Ruskin, painted by H. Herkomer, A. R. A.

W. C. T.

Scenery and the Elevation of the Drama.

The following speech was delivered at the last monthly lunch of the Sorosis by Mary Kyle Dallas, on the question of debate: "Does the great attention now paid to scenery, costumes, and the minor accessions of the stage, elevate the drama?"

Mrs. President and Ladies:

It is very much the fashion, as we all know, to declare that nowadays the stage is made a mere vehicle for fine dress and upholstery, and that the great attention now paid to the setting of a play is having a bad effect on the drama.

In support of this opinion people are apt to tell you that Thespis, the father of Greek tragedy, played in a wagon, and that the dramas of Eschylus were performed on a rough platform, which once broke down under the actors, and they end with a sigh and an "Ah! dear me. Mrs. So and-so had only two or three dresses in her wardrobe, and how we adored her. We had actors and actresses in those days, I assure you. Now you go to see the dresses, not the play."

Assuredly the actors who have just left the stage had as many who were great among them as have those who are now upon it. The genius is of no place, and of no generation. But they had no more. The only difference is that we have learned that actors need their tools as well as other men.

Thespis lived so long ago that I am not afraid of hurting the feelings of any of his family by saying distinctly that, cyclopedias to the contrary, he had nothing whatever to do with Greek tragedy or with the drama.

Thespis simply introduced comic recitations into the chorus singing at the feast to Bacchus, which always ended the Greek vintage.

The recital was always a monologue; the subject was some popular and absurd incident. The speaker inevitably feigned intoxication, and had his face daubed with wine lees. The simple paraphanalia which the little band needed were dragged from place to place in a wagon, on which the speaker doubtless sometimes perched himself. Long ago, it was proven that the tragic poems, supposed to have been written by Thespis, were literary forgeries; that Thespis left no written poems behind him, and had never dreamt of drama.

Eschylus was the first Greek tragedian. He settled down to his work after middle life, and after having won glory by deeds of arms. In his enthusiastic boyhood he may have read original poems on a bare platform, but no one can read his tragedies without knowing that in conceiving them he had in view much scenic display and much of the mechanism of the stage; and why should he not—the great theatre at Athens was already dedicated to Bacchus. Its site was carefully chosen so that through the noble proscenium the sky, the distant mountains, the wooded heights made a background, which from the nature of the dramas of that day was always available. Many ingenious contrivances existed which moderns cannot even understand, but the means of softening the glare of daylight on the roofless stage, of producing mysterious effects of color, of causing the gods and goddesses to take their upward flights or descend to earth gracefully, are well known. Also the masks, the mouthpieces, and acoustic apparatus in the shape of metallic jars placed in the auditorium. Vituvius also tells us that Eschylus was greatly aided by the painter Agatarcus.

No mere platform could have been the stage for Prometheus unchained, where one reads of a wild and terrible scene, a savage and rocky coast, a huge eminence rising from the bosom of the waters deep, upon which lies giant Prometheus chained. And to him come sea nymphs in a winged chariot, and old Oceanus mounted on a flying griffin.

It is plain that in its very birth the drama reached forth its hands for all the aid the stage could give it.

In English theatres in the time of Shakespeare there was painted scenery. It is said that Shakespeare did not use it, so I suppose it was very bad. At the Globe Theatre he relied on pictorial tapestry, but he had plenty of mechanical contrivances, for supernatural scenes especially. I cannot help pausing a moment to think of this. Fancy going to the Globe Theatre to see Shakespeare act in his own plays! You could pay a shilling for the privilege, if you were rich and proud, or get in for a penny, if you were poor and humble. But when the curtain dropped through the stage, and one saw Shakespeare, how would one feel? Unluckily the good English folk who had this privilege had no idea what Shakespeare was, or what his plays would be to the world. No one had told them yet, and audiences need a great deal of telling.

Very likely some of them stumped home and said that they didn't care much about that show over there, and that they had rather see the mummeries.

Shakespeare had a good deal more to help himself with than people usually think, but how he must have wanted more! If spiritualists have the right of it after all, and from some dim box over the stage Shakespeare has seen Edwin Booth and Fechter and other modern actors in his plays, I am sure that he rejoices that they are helped, and he interpreted the better by the scenic artist, the costumer and the property man. It is not by any means true, as some folks believe, that a great actor needs nothing but his genius. Would you take his pigments from Reuben's because color lived in his soul, or break the point of a pen because the hand that held it was George Eliot's? The actor needs his tools more than do other artists, for his work is all done before the public.

There is actually nothing emotional in acting. That which produces on the audience the effect of being spontaneous is only the result of long and careful study and many rehearsals. One may fancy that the abundant tresses of Clara Morris fall down by accident when she faints or dies, but at every performance of the same play they drop over her shoulders in the same way with astronomical punctuality. Every step, every movement, the drawing of a sword, the lifting of a goblet, the clenching of a hand, is careful art. Is it not right that others should see that the goblet is ready, the robe well draped, the dagger on the table; that the lovely theatrical moon should rise and throw its light over the face just as it assumes its most angelic expression; that soft music should play when the hero dies, and that hail should rattle on the pane and the blast shake the casement as the fugitive enters at the door, declaring that the night is fearful? A play is not a good play, an actor a good actor, unless temporary deception is produced on the actors. That is the actor's art, to make the unreal seem real; and the milliner, the stage carpenter and the property man, as well as the painter and musician, help him to do it.

I admit that some actresses make dress a greater point than it need be, and change too often; but no one can make too great a point of correct costume.

Who can believe to day that it was well that Garrick should play Macbeth in a court suit and lace ruffles to Lady Macbeth in a hooped skirt and powdered hair?

Certainly some respect for what they call the degraded stage of to day must cease in the minds of any who in some stagnant and remote place see the drama put before the public as it was doubtless seen everywhere in Time's yesterday.

Any one must acknowledge then, at least, that to the help of the great actor has come a potent being, whose birth this generation has witnessed—the great stage manager. He has waved his wand over the mimic scene of our best theatres, and banished a multitude of crudities. The daubs of scenery are no longer pulled together by visible dirty hands. One does not see one supernumerary running off with two chairs, while another pokes in the forrest. The apartment to which the actor must attend as a gorgeous hall is no longer furnished with three shabby green rep chairs, a pine table with a dirty red cloth, and a plaster cast or two on evidently draped barrels. Nor is a banquet table for twenty set forth with four tin plates, six pasteboard goblets and a bunch of paper flowers. It is within the memory of anybody here who ever sees a play, that the heroine has returned home after an absence of ten years in the same costume of low-necked blue silk dress, without a bonnet, in which she fled from home on a stormy night, or that the supernumerary and ladies have attended a reception in dirty paper muslin robes and their own old shawls.

Who ever sees anything now? Under the present rule every creature on the stage must give some thought to his dress, his movements, his one word if he has one to say, his banner if he has only a banner to carry on.

You, who are hard to please, surely cannot find fault with that or sneer at it as you do at the Madison Square curtain, its mechanical stage, Miss So and-So's fifty dresses, and the real coffee and chicken salad, salt, pepper, and bread-and-butter on the lunch tables at Wallack's Theatre, for in this very evil omen the stage learns in some degree what is due to the profession of acting. And acting is a serious profession—one that needs hard study, one in which the genius is the hardest student with less that is spontaneous or emotional in it. More that is cool and long-considered than in any other profession under the sun. The one, as I said before, that has more need of having good tools, and having them laid ready when they are needed.

Vale, Otto!

Meeting the well-known Teutonic representative, George Knight, on the Square last week, a MIRROR reporter buttonholed him:

"Going to Europe, I understand?"

"Yes. Leave next Tuesday by the Guion Line, in the *Wisconsin*."

"Business or pleasure?"

"Both. I may play a week's engagement in London; if I do, I will put on Bronson Howard's Baron Rudolph, one of the best plays of the day. Think I will catch 'em with it."

"Does Mrs. Knight accompany you?"

"Of course, but none of my company."

"When do you return?"

"Latter part of August; for I open in Baltimore on the 5th of September."

"How has the past season been with you?"

"Can't complain. Think I have done as well as the most of them, and better than a great many."

"Do you do Otto this season?"

"Don't know. There is not a great deal of draw to it now."

"No. You Otto have shelved it long ago." The reporter just missed George's fist by a hair.

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"*If we offend, it is with our good will.*"
—MIDSUMMER NIGHT'S DREAM.

Arthur Wallack says the reason the raft at Wallack's appears so intoxicated is because it is water-tight.

Advice to actors: Don't pick Mora's pocket because he has pictures.

You can tell an advance agent from a first-class tragedian by the magnitude of the former's solitaire.

M. B. Curtis has made about $20,000 this season. Don't worry, M. B. Better times coming.

A well-known New York actress is so sensitive about her age that she has made a request to keep it off her tombstone.

These white hats appear to fit actors heads to a hair.

A Chicago actress has applied for a divorce on the ground of failure to provide. She was asked to enumerate the articles her husband did not provide, and she mentioned a seal skin sacque and a diamond ring.

Ingersoll thinks of settling in Chicago. Thought he denied the existence of such a place.

Lotta and Mary Anderson are both at Long Branch, and a part of their daily exercise is fencing with clubs. They say they expect to get married next year, and it was just as well to be up in the accomplishment.

An actor named Samuel Morrow was sent to jail in Philadelphia for three months for habitual drunkenness. This gives us at least one glance into the future, and shows us, paradoxical as it may appear, what whiskey did to-Morrow.

There are some actors who can not bear prosperity, and there are actors who never get a chance to bear it.

The reason a negro minstrel lives so long is because he opens his mouth and laughs heartily from year to year.

Electricity is a success. A poor actor was killed in Wisconsin last week by a stroke of lightning.

Welsh Edwards says he has enjoyed only one night's sleep in three years. Poor man. He must have been locked out.

An actress sued a Broadway hair dealer last week for selling her a poor switch, and she has won hirsute.

If last week's weather had kept up much longer, we'll bet an old hat there would be lots of wedding cake floating around New York the next six months.

An actor named Feather has come to light in Michigan. He weighs 253 pounds.

The high vest and square yard of scarf hide last month's shirt bosom of the incoming actor.

If the box-office clerk with a bang on his lip smiles when you purchase a couple of seats, it's a sign he's new to the business.

A melodramatic Chicago actor married a girl last week named Rich. He thought he was fixing himself for life, but come to find out all she had in her pocket-book was fifty-five cents and a bent hair pin.

We always thought Nat Goodwin was a sort of wide-awake chap, but we lost this estimate of him when a waiter in the Union Square *cafe* asked him if he would have some sweetbreads, and he replied that he preferred doughnuts.

An apparently tender couple sat in front of us at Wallack's the other night, but between the acts the young man seemed somewhat restless, and when the curtain went down on the third act he excused himself to his inamorata by saying he "wanted to see a man on the outside." She jerked him back into the seat, saying in quite audible tones: "I guess not, pet; I've got a pocketful of men!" and she emptied a handful of cloves into his hat. He wasn't a bit clove hungry, either.

Some people are mighty particular. Mike Leavitt washed his hands in the fountain in Union Square yesterday, and then grumblep because there was no towel on hand.

Osmond Tearle.

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—Maggie Mitchell is resting at Long Branch.

—Mrs. General Landers is resting at Lynn, Mass.

—General Dan Macauley's family are in town.

—Owen Fawcett will spend the Summer in Michigan.

—J. H. Stoddart is luxuriating at Rahway, N. J.

—"Handsome Jack" Norton, of St. Louis, is in the city.

—A Boston author is writing a piece for Willie Edouin.

—Blanche Correlli will star in Madame Favart this season.

—John M. Burke will continue next season with M. B. Curtis.

—Col. J. H. Mapleson has returned to London from France.

—David Bidwell is recovering from a very severe attack of gout.

—Voeghtlin is painting the scenery for Collier's Coney Island.

—Denman Thompson closes the season at Claremont, N. H., 25th.

—John H. Havlin was indisposed last week, but has recovered.

—W. H. Lytell has been engaged for next season by McKee Rankin.

—Milton Nobles has nearly completed his comedy-drama, Interviews.

—As soon as Topsy Venn is able to travel she will sail for England.

—Tony Denier writes us that his season will not close until July 4.

—Advance agents who part their name in the middle are all the rage.

—It is among the impossibilities that Ellie Wilton will star next season.

—George H. Tyler's benefit at the Boston Park Theatre netted $1272.

—John McCaull announces that his honeymoon will be spent at Niagara.

—Tony Pastor made a "street parade" in horse cars in Columbus, Ohio.

—Henry Abbey will leave London for this country the first week in August.

—John Parselle is inflating his lungs with salt air at Manchester-by-the-Sea.

—Sam T. Jack will manage Cal Wagner's new minstrel company this season.

—Jacob Tonebaum, manager of the Montgomery (Ala.) Theatre, is in town.

—Sam Ryan has been engaged to play the Irishman in Haverly's Strategists.

—M. B. Leavitt is busy getting his companies in form for the coming season.

—Milton Nobles has nearly finished his new drama and will start for Europe.

—Frank Bangs has been secured by Samuel Colville to play Michael Strogoff.

—Sam S. Ashe, manager of Gray's Opera House, Texas, is State Tax Collector.

A. W. Maflin, the comedian, has an offer from Comley and Barton for next season.

—George C. Boniface is spending the Summer months at North Scituate, Mass.

—Marie Litta, the songstress, will be married to Harry Cleveland next September.

—Newspaper men are in great demand by wide-awake managers for advance agents.

—John Rogers is getting out some handsome printing for the Palmer-Graham company.

—Miss Adelaide Thornton will play Mrs. Phillips' part with Whitney's Felicia company.

—E. E. J. Miles, of Cincinnati, is one of the latest additions to the Square congregation.

—Athiné De Mer's Celeste in Sam'l of Posen is a neat and effective bit of character acting.

—Fred Burgess, business manager for Neil Burgess, will spend the Summer in Boston.

—George Zebold returned to town Saturday. He will be Herrmann's manager next season.

—W. H. Lytell and company left Friday for Halifax, where they will play during the Summer.

—Roland Reed has been engaged by the Harrisons to fill Bob Graham's comedy role in Photos.

—May Fuller has been engaged by Aldrich and Parsloe for their My Partner company.

—Ella Chapman is considering a handsome offer from Henderson, the London manager.

—Last Wednesday week Ellen Terry took a benefit, when Booth and Irving played [illegible].

—[illegible] and Mrs. Wallace-Villa are spending the Summer at their home in Ridge-[illegible].

—[illegible] Fisher will play Skinny the Messenger from Jarvis Section [illegible].

—[illegible], a pupil of J. J. Spies, [illegible] by Charles L. Davis for [illegible].

—[illegible] comedian, has been [illegible] E. Rice at a salary [illegible].

—No fewer than five Texas managers are to be seen daily on the Square. Sam Ashe is the leading spirit.

—Charles E. Blanchett, at present in San Francisco, will probably become Emelie Melville's manager.

—Our San Francisco correspondent says last week's receipts at the California Theatre were over $8,000.

—John E. McCaull is reported to be contemplating marriage. The happy event will be celebrated shortly.

—Jimmy Morrissey telegraphed us Monday from Queenstown: "Slightly disfigured, but still in my bunk."

—Ella Chapman has declined the offer of Gosche and Hopper to play Mrs. McGinley in One Hundred Wives.

—John E. Ince denies the report that he is to marry Fanny Wentworth. One wife at a time is Challa's motto.

—E. B. Vosburg, the business manager for John A. Stevens, will spend the hot months at his home near Buffalo.

—Harry Smart closed with Fred Berger Tuesday to go ahead of George Knight. "The Boosters" had no hand in this engagement.

—Lizzie Harold will rejoin the Grayson Opera Company shortly. She goes to the Philadelphia Chestnut Street Theatre next season as soubrette.

—Rose Coghlan sailed for England last Thursday, to be gone until the last of August. She will bring back some new dresses for the new theatre.

—Eleanor Calhoun, the California actress, at the invitation of a prominent lady of this city, will spend the Summer months in England, leaving here July 1.

—J. Horner has succeeded Harry Booker as one of the proprietors of Booker, Canfield and Lamont's European Novelty company. Mr. Booker goes to Europe.

—John McCormick looks forward confidently to a very successful season with Frederick Paulding, and to that end no effort, energy or expense is to be spared.

—Manager Colonel Morris, of the Grand Opera House, Columbus, Ohio, will be Steele Mackaye's manager this season, still retaining the Opera House management.

—Belle Jackson, a young Philadelphia actress, has been engaged at the Madison Square Theatre for next season. She is playing a small position in Gillette's Professor.

—Mr. and Mrs. Charles Walcot have concluded to remain another season with Collier's Banker's Daughter Combination, and have declined an offer from Mme Janauschek.

—Frank L. Gardner has purchased Stanley McKenna's new drama, The Soldier's Wife, paying $1000 on Monday last on account. It is said to contain some very strong situations.

—George P. Brock, business manager for one of Anthony and Ellis' companies last season, was united in marriage in New Bedford, Mass., the 16th, to Annie E. Silvester, of that place.

It is denied that W. E. Sheridan has been engaged by Joseph Jefferson. It is alleged that he is under engagement to J. K. Tillotson for two seasons, and that he will star as Louis.

—Bernhardt says her receipts in America amounted to nearly one million francs—$200,000—and that her manager even made more. Never mind, Sara. Times will be better when you come over again.

—Letters from members of Rennie's Billee Taylor party have been numerous. They all complain that salaries have not been paid, while the manager is making money. Mr. Rennie owes the public an explanation.

—Baker and Farron left this city for San Francisco on Saturday night, where they play a short season at the Bush Street Theatre. After which they will peregrinate through the bucolic counties, and return East.

—Charles Isabeau, assistant stage manager and private secretary to Mons. De Beauplan, is the only member of the Grand French Opera company left on the Square. He will probably go with Mapleson next season.

—The Meningen company performing in London have made a splendid impression. A hint for Manager Nuendorff, who has just arrived from abroad, where he has been hunting novelties for the new Germania (Wallack's) Theatre.

—W. E. Sheridan commences a week's engagement in Denver next Monday, and will then proceed to San Francisco. His second visit to the far West follows too closely upon the heels of his first. He should have waited a year longer.

—Pauline Markham has been engaged to play the leading role in the new burlesque called Selim the Pirate, by Henry J. Byron, localized by an American dramatist, which is to be produced next Monday at the Forrest Garden Theatre, Boston.

—Miss Jessie Vokes, of the Vokes troupe, is about to follow her sister Rosini's example, and explore the matrimonial field, E. H. Warren Wright being the individual who is to buy all her dresses in the future. Although he'll get Jessie from the start, they will both come out all Wright; yet Vokes will talk.

—Topsy Venn has not compromised with the Pennsylvania Railroad, all reports to the contrary notwithstanding.

—Alice Townsend will be a member of the resident comic opera company at the Bijou Opera House next season.

—Alice Dunning Lingard is under engagement to Brooks and Dickson for three years for a starring engagement.

—Clara Mabel will sail for England during July. On her return she will join Leavitt's Specialty company.

—Nick Roberts the pantomine manager is in town. He looks as though he had had a rough time with his doctor.

—W. M. Fuller and Mrs. Isabella Vane Fuller have been re-engaged by the Templetons for the season of 1881-82.

—Remenyi, the violinist, has invested $5,000 in building lots at Fargo, Dakota Territory, and proposes erecting a theatre there.

—Charles A. Mendum, manager of the Arch Street Theatre, Philadelphia, has caught the epidemic. He sails for Europe July 9.

—Barton Hill has been engaged for Fanny Davenport's company next season. He will play Macbeth, Jaques, Sykes or Fagin, and Iachimo.

—It is probable that John Rogers will accept a play for Minnie Palmer and Bob Graham from McCloskey. Graham likes the production.

—John Russell is rapidly filling up the time for Hoey and Hardie for next season. Russell is one of the best business managers in the profession.

—Roland Reed and Miss Alice Hastings arrived in town on Monday last from their recent starring tour in the West. They are not yet engaged for next season.

—Raymond Holmes and family left for Lake George yesterday. Frederick Paulding will join him there, he says, and the two will pass the Summer in company.

—William Courtright, of the Fun on the Bristol party, thinks of making a trip to England to air his specialties. Is Flewy-Flewy to be the attraction? If so, ——

—Mr. C. J. Whitney, the Detroit manager, has leased the new Grand Opera House, London, Ont. His traveling attraction, Felicia, or Woman's Love, will open there Sept. 8.

—Ella Wesner will probably organize a company of her own this season. We have often wondered the lady had not a piece to air her peculiar specialties, which are in the main quite clever.

—They have struck rock in the excavations for Wallack's new theatre, but it won't assay very high, and consequently work may be delayed somewhat in removing it. It is thought considerable blasting will have to be done.

—Howard E. Laing, city passenger agent of the Wabash, St. Louis and Pacific Railway, Chicago, well-known and very popular with the profession, is in town on a brief holiday. He favored THE MIRROR yesterday with a pleasant visit.

—Robert Spiller informs us that he has secured an excellent company for the production of Rooms For Rent in New York, August 15, at the Bijou Opera House. Mr. W. J. Ferguson has been specially engaged, and the closest attention will be paid to all details.

—W. J. Ferguson has been engaged by Robert Spiller to play the leading comedy part of Huccleman the Bohemian, in Rooms for Rent. The play will be produced at the Bijou Opera House August 15 for a season of three weeks, after which the Eastern cities will be visited.

—John E. Ince, the Chinaman of the 100 Wives company, is Summering in his cottage on Washington Square, Newport, R. I. He is an expert oarsman, and indulges in the exercise daily. Mr. Ince writes us to deny the report that he is engaged to be married to Miss Fanny Wentworth.

—John T. Raymond is slowly wending his way Eastward. He says that he has lost his admiration for 'Frisco. Don't blame him, after playing to an audience representing $42. John was a prime favorite in that city at one time, when he was playing comedy in the old California Theatre.

—Sara Bernhardt achieved success in Camille in London last week. The performance was postponed two days to accommodate His Royal Nibbs the Prince of Wales. Sara gives twelve performances in the English provinces, commencing next Wednesday, then makes a continental tour.

—Leavitt's Specialty Company for this season is composed of Manchester and Jennings, Val Vose, Davene Family, Sanford and Wilson, Master Barney, Andy and Annie Hughes, Barney McNulty, Bonnie Runnells, Bernhard McCreddie, Carrie Swann, Nellie Richards, and Prof. Jos. Ali, leader. Dudley McAdow will be business manager.

—Marc Gambier's photographs are unrivalled. In beauty of finish, they surpass those of every other artist in the city. We are happy to add that Gambier's prosperity keeps pace with his superb work, and his handsome studio on Fourteenth street is daily filled with ladies of the stage and ladies of society. Mr. Gates, the business manager of the establishment, has many winning ways, and everybody who deals with him says that his courtesy is marked.

—John R. Rogers is recovering from his sickness. On Sunday he was taken down to Coney Island by Frank Farrell.

—Charles L. Davis has a $32,000 diamond in the United States Custom-House. It will be used for a steroscopticon reflector.

—Mr. Wallack has dubbed his new place in advance "the theatre of the future." Rather an uncertainty about that, eh?

—James W. Collyer is making extensive preparations for the production of Coney Island at the Union Square in August.

—Colville has engaged T. B. McDonough as his general stage manager this season, and has sent him to Europe in his interests.

—Joe Levy remains another season with C. J. Whitney. He will in all probability take the road with Rose Eytinge in Felicia.

—Maggie Mitchell will perhaps have a new drama next season. The report belongs to the class of Mother Shipton's prophecies, no doubt.

—Col. Haverly has concluded not to put a double stage in his new Chicago theatre. He will visit his Colorado mines this week or next.

—Jennie Weathersby goes out next season with the Warner-Stanley Evangeline combination. Mr. Goodwin feels sore at losing her.

—E. G. Stone, the present treasurer of Haverley's Fourteenth Street Theatre, goes out next season with N. C. Goodwin, Jr., as business manager.

—The Kiralfy Brothers sailed for Europe on Saturday. They will return August 1 with the scenery, properties, etc., of Michael Strogoff, which were used in its production in Paris.

—Burbank, the witty dramatic editor of the New Orleans *Picayune*, says: "The Grand Opera House has been thoroughly swept out. It will be painted—in spots—for the coming season."

—Charles Haslem will sail for Europe with Haverly's Colored Minstrels about July 15. Among the company will be the Bohee brothers, Dick Little, the basso, and Wallace King, the tenor. Haslem is now engaging talent for the brass band.

—Gus Williams has gone to Mt. Clemens, Mich., to Summer, and to get some of the rheumatism out of his system. Several of his company have arrived in this city, and of course deny the reports that Williams' engagement in San Francisco was a disastrous one.

—Albert Tavernier, of the Madison Square Theatre company, and Ida Van Cortland, of W. H. Powers' Galley Slave company, were united in marriage by the Rev. Henry Wosse, at his residence, No. 440 West Thirty-fourth street, this city, on the evening of June 11.

—Howorth's Hibernica closed a season of forty-one weeks at Waterford, N. Y., Saturday, June 18. Mr. and Mrs. Howorth went to their Summer residence at Maplewood, Mass. The following members of the company have been re-engaged: Sadie Mc Gill, William McGill, William Ashton, Lon Henderson, J. R. Wallace, Will J. Banks, agent.

—Eugene Pillott, proprietor of Pillot's Opera House, Houston, and a wealthy capitalist, will be the backer of a stock company now being engaged to play the Texas towns during the entire season. Will J. Burroughs has been engaged for the stage management. Leo Cooper, Virginia Fairfax, Delos King and Mary Hill will be members of the company.

—William Harris has engaged a number of specialty people for the Barry and Fay's Muldoon's Picnic combination, including the St. Felix Sisters, Dan and Billy Grehella, Fields and Hansom, Clark and Edwards, the Electric Three, Blanche Sherwood, and Flora Moore. Manager Harris says he does not anticipate any trouble from Hyde and Behman.

—During Mr. Charles H. Pattee's absence from the city this Summer, Mr. Mark Wolf will act as Boston correspondent of THE MIRROR. Mr. Pattee has been selected by the Ancient and Honorable Artillery Company to write a paper on amusements in Boston, to be sealed up with other documents, and remain unopened until they fall into the hands of the commander of the organization in 1980.—*Boston Herald.*

—The interest awakened by Salvini's performances here has stimulated the colony of Italian residents to inaugurate dramatic representations in their language. They have clubbed together and built a little theatre in East Forty-second street, between Third and Fourth Avenues, which will accommodate between five and six hundred persons. It will be opened in a few weeks with a play entitled The Law of the Heart. Signor Vercelli is the manager.

—Cazauran has two pieces on the *tapis*. One is a dramatization of Michael Strogoff. This makes the fifth in the field. Before Christmas arrives the theatrical territory—especially New York—will be Strogoffed to death. Cazauran is also said to be at work on a broad comedy for the opening of the Union Square season. He is tinkering at a one-act farce, which he expects to lengthen into a three act absurdity, after the style of French Flats. Cazauran cannot write comedy. The Square is not the theatre for this sort of performance. Therefore we trust the report is untrue. Besides, the farce, from the description, is vulgar

—Nick Roberts has recovered from his recent severe illness, and is now in New York organizing a company for next season.

—Frank A. Small, a well known Southern journalist, has been engaged by Manager Robert Spiller as advance agent for After the Opera.

—Modjeska's Frou-Frou in London has been a failure—a fact we regret. On the first of July she will take a benefit, when Bernhardt, Irving, and Miss Terry will appear.

—A. M. Palmer has expressed in a private letter his admiration for Charles Coghlan, Madge Robertson and Miss Wallace, of the London theatres. He may tempt them with a golden bait to cross the water.

—Senator Silverbags is the title of a new satirical comedy being written by two journalists of San Francisco, Will W. Randall and R. D. Milne. The former gentleman is THE MIRROR's correspondent in that city.

—Frank L. Murray, dramatic critic of the Rochester *Democrat and Chronicle*, called on THE MIRROR yesterday. Mr. Murray contemplates making the tour of the world with the Rogers-Palmer-Graham company.

—It is said that Manager John Stetson is going to organize a comic opera company, and that Hattie Moore, a dashing blonde, and Harry Gates, late the leading attractions at the Tivoli, San Francisco, will be the stellar features.

—Rose Wood and James O'Neil opened at the Grand Opera House, Chicago, last Monday, with the following company: Lewis Morrison, Lewis Barrett, H. A. Langdon, John Lane, Forrest Robinson, Emelie Gavin, Ella Wren and Eugenie Blair.

—Clever "Carados" in the London *Referee* humoriously alludes to THE MIRROR, in the latest issue at hand, as a *Mirror* ele in the way of theatrical news. "Carados" is infallible in his way, so even our modesty won't allow us to doubt the truth of the allusion. Distance lends forgiveness to his pun, and we'll let that pass.

—Jennie Yeamans is engaging her company for the coming season. This week her pictures, in character, were taken by Marc & Schlum. Managers generally have great confidence in Miss Jennie making a great hit in her new piece, and are only too anxious to give her dates. She is considered by them the liveliest and cunningest little soubrette in the country.

Sara Jewett believes in real estate investments. She has secured a cottage at Pigeon Cove, on the Massachusetts coast. Let us hope that the wild waves will tell her something that may have a beneficial effect in developing her talents next season. She is a pleasing actress, but she has scarcely kept pace with the capital opportunities afforded by her enviable position in the Union Square company.

—In addition to the musical and dramatic, Robert Morris writes the political editorials, court-room sketches and editorial notes of the *Telegram*. His position calls for two long columns a day, or twelve every week Too much for one man to do. When Bennett gets back from the other side, Morris intends to petition for control of the dramatic department alone. We hope his prayer will be answered.

—The *Daily Alta California* of June 12 speaks of THE MIRROR in the following complimentary manner: "The current number of the New York MIRROR is certainly an admirable one. The paper is getting to be a marvel of typographical neatness, and an invaluable guide to the theatrical profession. Mr. William E. Randall, the local correspondent, writes some very gossipy and newsy letters that are very generally read."

—The London *Referee* has unearthed a case of blackmail, in which a prominent English critic figures as blackmailer, and Admiral Carr Glyn—the inheritor of the bulk of Adelaide Neilson's wealth—as the victim of the nefarious transaction. Our bold contemporary vents his honest indignation on the head of the scoundrel, and gives the operation the publicity it deserves. What would our contemporary say to the regular system of blackmail and libel levied upon the profession here every Thursday of the calendar?

—The season being over, the daily paper critic's occupation's gone. Gommey will hie to the mountains to write Tupperite rhymes; Percy goes on a pleasure jaunt; Morris pegs away with light articles in the *Telegram*; William Winter will weed out his lillies and daises on Staten Island, Coppleston has not been heard from, but will probably look after the music of the concert gardens through the heated terms; and Laffin will sell tickets to Babylon and Bay Shore via the Long Island Railroad—keeping his terrible *Sun*-strokes for next Fall and Winter.

—A Madison (Wis.) paper says: "There was considerable sport at the boat club house yesterday afternoon, the exciting cause being a scull race against time by several members of the Rose Wood company. The scullers were coached by Mr. Crispman, Russell Bassett making the best time to the island and return by over a minute. It was truly amusing to watch the amateur oarsmen in the rough water, for a stiff breeze made sculling anything but an easy thing at the time. The award was made to the victor, Mr. Bassett, by Miss Eugenia Blair—a beautiful and chaste ring, one that came in a string of one dozen, costing seventy-five cents for the string."

Elton on the Road.

Everybody knows Billy Elton, the clever comedian at Wallack's. Well, to make a short story long, Billy has recently leased a snug little farm at Yonkers, and makes the trip twice a day by rail. Tiring of the monotony of railroad riding, he invested in a trap and a pacer, and concluded hereafter to make the journey in this manner. Billy has in his emp oy as gardener a fresh son of Erin, whom he got at Castle Garden a few weeks since, and on Monday last, with Tim on the box, the first trip was satisfactorily made from Yonkers to Wallack's stage door. After the performance in the evening the twain started homeward, and had got near 100th street, when they lost their way. In the trap Billy carried his small valise and a few other things, and at that hour of the night the "affair" presented a suspicious appearance to a couple of policemen who happened in the way of the vehicle.

"Can you tell us the road to Yonkers?" says Billy.

"Yonkers?" And the cops scrutinized them closely, Tim's countenance being a forbiding one, resembling that of a first-class murderer. "Yonkers? Begorra, you av selicted a quare way and time to get to Yonkers."

"That's none of your business," responds the impatient comedian. "Come, tell us the way, or get out of the road."

"Not if we know it, me honey."

"Yes, but you will," said Billy, placing his hand mysteriously behind him.

"You pretind to frighten us, eh? Now, tell yer business, if you want to save yerselves some trouble."

Billy's anxiety to get home got a little the better of his discretion, and he retorted: "See here, Colly, get out of the way, or your mother's joy will be a fluttering angel in two seconds."

"He will, will he? I guess, Flaherty, we had better take thim in." And the speaker grabbed the steed's bit, while the other said:

"Come, git out o' that. We've been lookin' for a couple of burglars about your size for a long time, and will have to take you in. Git out!" at the same time brandishing the official club over the comedian's head, who, seeing affairs were assuming a decidedly serious aspect, allowed his bravado to slip down into his boots.

"Please, Mr. Officer, we are no burglars, but a couple of gentlemen on our way home."

"A couple of gintlemen! I loike that!" And he gave a laugh that went through all the brick walls in the neighborhood. "Gintlemen?"

"Yes, sir," said Billy, "I am the greatest of all modern comedians, and my name is William Elton, sir. I am filling Wallack's Theatre nightly with the largest audiences ever assembled there. I live in Yonkers, where I have a dutiful wife and three young slumbering actresses. This is my first trip home in this fashion. This gentleman by my side is my vally de sham, and a pattern of honesty, innocence and humility. He don't know a jimmy from the Obelisk. Now, please, Mr. Beak, show us the road and let us pass.

The speech had its effect, and after a little hemming and hawing he was allowed to pass, and although Yorkers was twenty miles away, he made the trip so quick that his head has been swimming ever since.

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The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and expressmen of the respective cities and towns indicated.

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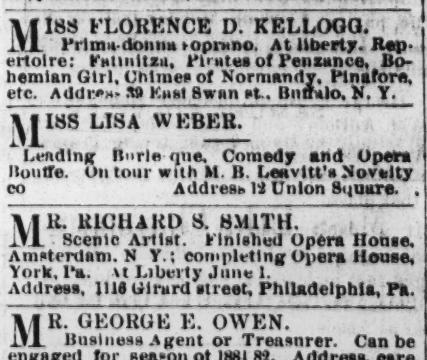

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Under present arrangements, Messrs J. H. Haverly and E. G. Gilmore, having become jointly interested in the production in New York, it will be brought out at Niblo's Garden, and that the representation as given at the Chatelet, Paris, may be reproduced in its integrity, Mr. Thomas B. McDonough has proceeded to Paris, and from his observation of the mise en scene in all its details, will assume the stage direction here.

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DAILY NEWS OFFICE, LONDON, February 8, 1881.

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